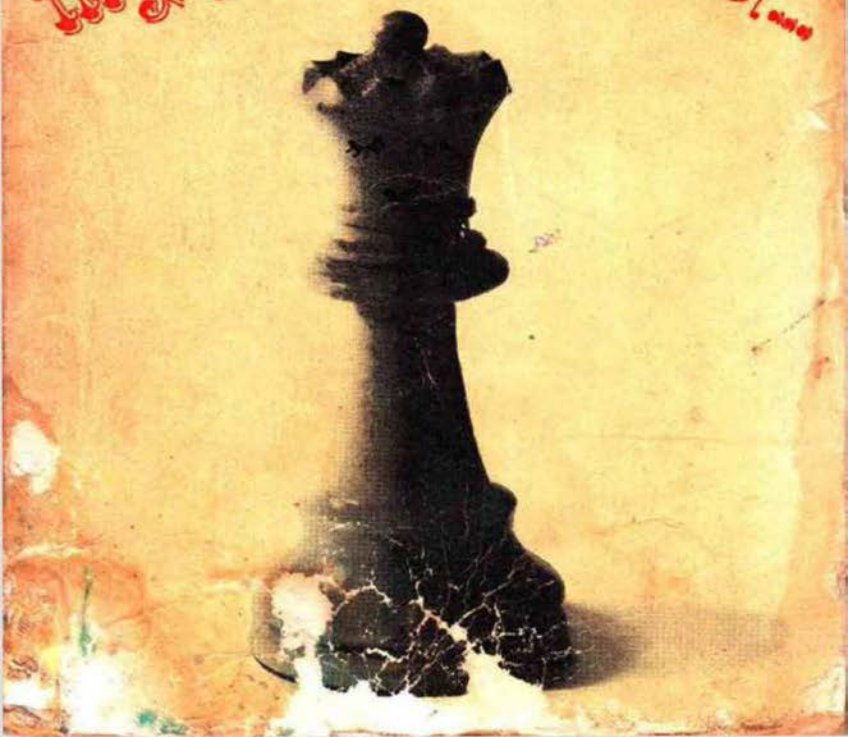
a Penguin Handbook

Chess Treasury of the Air

Edited by Terence Tiller

my husband and I



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CHESS TREASURY OF THE AIR

Terence Tiller was born in Cornwall in 1916. He took a double first, with special distinction, in the History Tripos at Cambridge and then did research and lectured on Medieval History, still at Cambridge, from 1937 to 1939. He next moved to the university of Cairo where he became lecturer in English literature. In 1946 he joined the B.B.C. Features Department, and in 1964 moved to the Drama Department, where he still is.

Terence Tiller has written and produced radio scripts on subjects ranging from industry to theology, from opera to medicine; but he mainly concentrates on literature, history and mythology. He ran the weekly chess series on Network Three for several years and has translated from at least seven languages for various programmes.

Mr Tiller is married with two daughters. He has had four books of his own published and has co-edited a P.E.N. Anthology. He also translated the Penguin Classics edition of Gower's *Confessio Amantis*.

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FOREWORD

DURING the spring and summer of 1958, plans were being drawn up for the launching of a series quite novel to British radio: a weekly chess 'Magazine', to be broadcast in the Third Network – Network Three, as it was then called. The detailed organization of these programmes was in the hands of Mr H. C. Holme, then Assistant Head of Features (Sound); it was he who edited and produced them from autumn 1958 until the winter of 1959, when they fell into my hands. Apart from irregular seasonal 'resting' of the series, and from a period of illness (when they reverted to Christopher Holme), I ran the programmes until their withdrawal in the summer of 1964.

In retrospect, I myself am surprised by the sheer variety of material broadcast during the six-year life of this radio magazine. From the start, our listeners' staple diet was the actual playing and discussion of the game of chess: consultation matches, listener-participation matches, and the like – which are explained elsewhere in this anthology. Talks on the technique and history of the game, and of its players, also appeared early; so did reviews of recent chess books; so did the broadcasting of Chess News, reporting on all levels of competitive chess both at home and abroad, and often employing 'live' relays from the sometimes distant countries in which important matches were taking place. Although – for some reason – the Chess Brains Trust was not revived, in spite of its early popularity, most of the original *types* of broadcast continued to be regular stand-bys.

These stand-bys were supplemented, however, with items of many other types: recorded interviews with foreign masters and grandmasters; round-table conferences; competitions for listeners; short stories, most of them specially written; a series of position-solving competitions, studio-recorded, between teams of schoolchildren; a series of broadcasts in which listeners were invited to test their strength by comparing their own moves, against grandmaster play, with those of another grandmaster; and so on: a wealth of material, whether frivolous or 'meaty'.

I make grateful acknowledgements to all the authors for permission to use their material, and to the British Broadcasting Corporation for making this collection possible.

INTRODUCTION

VIRTUALLY all the leading British chess-players, of both sexes, have in some way contributed to the series described in my Foreword. So did many who, while not necessarily 'leading players', are important to the chess world: editors; crack problemists and end-game experts; chess-education experts; organizers of chess festivals; officials of the British Chess Federation; chess columnists and authors; chess representatives of leading clubs, of the Forces, of the universities, and so forth; rising Junior (and even younger) players; and 'mere' strong amateurs – including that amazing polymath Dr J. Bronowski, and a former Lord Mayor of London.

Foreign speakers included grandmasters Bisguier, Donner, Euwe, Fischer, Gligorić, Szabó, and Tal, and many others of master-rank or higher. A glance at the list of contributors (page 13) will give some idea of the contributors' quality.

Obviously, especially when their contributions were serial in form, many British and foreign speakers broadcast very frequently – in some cases, almost regularly! Nevertheless, well over a hundred different voices were heard; and nearly a quarter of them are represented in this book. That does not seem a bad score when one considers how few players there are upon the peaks of chess, and how steep the descent from them is.

Broadcast material is, in its very nature, ephemeral – unless it is of such a kind that it 'reprints well'. Chess *does* reprint well: although every item in this Treasury was specially written (or specially commissioned) for broadcasting, and although I have made only minimal adaptations, all but the Consultation Matches will perhaps be even more interesting in print than in sound. And (what cannot be said of all chess anthologies!) the vast majority of the items can be found nowhere but between these covers.

What is more, the reader has far more leisure than the listener: he can go at his own speed, and return to check doubtful points. How pleasant, under these conditions, to play over great games of the past and the present, analysed by experts; to read the comments of fine players upon their own proudest successes or dis-

mallest failures; to be introduced gently into the mysteries of the problem and the end-game study; to relax with David Pritchard and Frank Rhoden in their light-hearted moments! The broadcast series had something for everyone, from near-beginner to near-master: and here is the cream of it.

T.T.

NOTE

Throughout this volume, I have employed – whatever the usage of the authors' original manuscripts – the descriptive notation, but with N instead of Kt to indicate the knight.

SOME CONTRIBUTORS

GERALD ABRAHAMS was born in 1907. He is a barrister-at-law, lives in Liverpool, and is one of the strongest players in the Northern Counties. He has written some twenty books – on chess, bridge, law, political thought, philosophy, and sociology, not to mention several works of fiction.

C. H. O'D. ALEXANDER was born in 1909. He was British Boy Champion in 1927, British Champion in 1938 and 1956. He holds the rank of International Master. By profession a Civil Servant (a high-ranking one, who has figured in the Honours List), his many interests include bridge and cricket. His publications include a handbook for chess beginners, an edition of Alekhine's best games, and regular chess journalism.

LEONARD BARDEN was born in 1929. He was joint British Champion in 1963, and received the title of British Master in the same year. He has represented England in four world team championships. Professionally he is a journalist and an investment consultant. An authority on chess openings, he has published several books on the game. His other interests include soccer, politics, and the cinema.

ARTHUR BISGUIER was born in New York in 1929. He became an International Grandmaster in 1957, three years after winning the United States Championship – a feat that he has not yet repeated in spite of many excellent results in national and international chess.

R. J. BROADBENT was born in Lancashire in 1906. He has won several North Country championships, and was Northern Counties Champion from 1934 to 1946, British Champion in 1948 and 1950. He is a British Master, and has many times represented England in international matches. A Civil Servant, his other interests include motoring and gardening.

ROWENA BRUCE is married to another chess-player, Mr R. N. Bruce of Plymouth; they have one daughter. Born in 1919, Mrs Bruce was Girl World Champion in 1935, and has eight times (between 1937 and 1963) been British Lady Champion. Mrs Bruce is also interested in bridge and gardening, and is principal 'cellist with the Plymouth Orchestral Society.

PETER CLARKE was born in 1933. He was London Boy Champion in 1951, and has held many other championships. In the British Championship itself, he has four times been runner-up. A British Master since 1959, he has played in many international matches, including four World Championship Zonal Tournaments. He has published many works on chess, and is a Director and Contributing Editor of the *British Chess Magazine*.

T. ELLERTEN-RICE is one pseudonym of a poet and radio-writer in his late forties. He remarks that he is much better at these activities (and at music) than at chess.

MAX EUWE (his full Christian name is Machgielis) was born in 1901. He was Dutch Champion from 1921 to 1956, when he retired from the competition. He took his Doctorate (in mathematics) at Amsterdam University, in 1926. He is now Professor of Automation at the University of Rotterdam, and Director of the Netherlands Centre for Information Processing. He was World Champion from 1935 to 1937, and has a brilliant international record. His very numerous publications include works on mathematics and automation as well as upon chess.

ROBERT FISCHER was born in Chicago in 1943. He became an International Grandmaster at the age of fifteen, and is now much the strongest player in America – and one of the strongest in the world. He first won the United States Championship in 1957; in 1964 he won it, against full-strength opposition, with a total of eleven wins from eleven games!

HEINRICH FRAENKEL is of German birth, but has long been a British subject. Now middle-aged, he has published many books of history, autobiography, and politics, as well as several on chess: these have been translated into many languages. As 'Assiac', he runs a brilliant weekly chess column in the *New Statesman*.

SVETOZAR GLIGORIĆ was born in Belgrade, in 1923. He has nine times been champion of Yugoslavia, and is in the top flight of International Grandmasters. A journalist and Government official, he is a fine linguist and also a keen swimmer and amateur musician.

HARRY GOLOMBEK was born in London in 1911. He was London Boy Champion in 1929, British Champion in 1947, 1949, and 1955 – and seldom fails to be in the prize list. He is an International Master, and is one of the Official Judges of the International Chess Federation. Famous as a chess analyst, he has more than twenty books to his credit, besides regular chess journalism. His many interests include languages, music, and art.

MICHAEL HAYGARTH is a Yorkshire accountant, and was twenty-nine years old when (in 1964) he unseated Penrose as British Champion. Before this, he had three times been Yorkshire Champion and once Northern Counties Champion. He has several times played for England, and his other interests include horse racing.

CHENNEK KOTTNAUER was born in Prague in 1910. He has had a brilliant record in Czech and international tournaments, and became an International Master in 1946. He is now a British subject, and plays equally brilliantly for this country. Besides being a versatile (international) journalist, he is organization and methods consultant to a large group of London companies. He is a remarkable linguist, and keenly

interested in sociology, philosophy, and all forms of sport – especially swimming.

MICHAEL LIPTON was born in 1937. He published his first chess problem in 1951, played for Oxford University in 1958, and was Problems Editor of *Correspondence Chess*, 1957–61. He is a Lecturer in Economics at the University of Sussex, and a Fellow of All Souls, Oxford. He is the co-author of two definitive works on the chess problem, sole author of one on economics. Other interests include music, poetry, food, and politics.

JOHN LITTLEWOOD was born in 1931 – one of a family of eleven (including his formidable brother Norman) all of whom play chess. He was twice champion of Sheffield, has been Lincolnshire Champion seven years running, and was Midland Counties Champion in 1961. He has frequently played for England, and became a British Master in 1964. He teaches French, and his other interests include bridge, acting, and singing.

JONATHAN PENROSE was born in 1934. He was British Champion six years running – until 1964. At the age of fifteen was already defeating grandmasters; and but for the demands of his profession (psychology, in which he holds a doctorate) would almost certainly have himself joined their ranks. He is already an International Master.

DAVID PRITCHARD was born in 1919. He was Malayan Champion in 1955, and Southern Counties Champion in 1959. His interests include travel, flying, and philately. He is married to

ELAINE PRITCHARD. As Elaine Saunders, Mrs Pritchard was the International Federation Girl Champion (under-21) in 1936 – at the age of ten. She has been British Lady Champion four times, in 1939, 1946, 1956, and 1965. In 1957 she became one of the very few International Lady Masters in this country. By profession she is a teacher.

FRANK RHODEN was born in 1906. A strong club and county player, he has for more than twelve years been Director of the International Chess Congress held annually at Hastings, where is is a schoolmaster. He is also a freelance journalist, and says that he finds this occupation goes well with drinking beer and talking (he is famous for both!).

A. J. ROYCROFT was born in 1929, and published his first end-game study in 1949. Since then, he has won several prizes in international competitions. He is one of the International Chess Federation Judges for end-game studies. By profession a specialist in the use of electronic computers, he says that his interests include other people's jobs, and 'not-gardening'.

R. E. RUSHBROOK was born in London in 1908. He was London Stock Exchange Champion in 1959 and from 1962 to 1964. He has played for

no fewer than three of the Home Counties, and is also keenly interested in Scouting.

ANNE SUNNUCKS was born in 1927. She was British Lady Champion in 1957, 1958, and 1964, and has been a Lady International Chess Master since 1954. She is an officer in the W.R.A.C., and her other interests include tennis, ballroom dancing, and photography.

LASZLO SZABÓ was born in 1918 and has often been champion of his native Hungary. He is a formidable International Grandmaster.

MIKHAIL TAL was born at Riga in 1936. After a meteoric career in Latvian and U.S.S.R. tournaments, he became World Champion in 1960 – the youngest ever – only to lose the return match with Botvinnik.

EILEEN TRANMER was born in 1910, and did not take up chess until 1940. She was British Lady Champion in 1947, 1949, 1953, and 1961. She took fifth place in the 1949 Women's World Championship. By profession she is a musician.

R. G. WADE was born in 1921, was three times champion of New Zealand, and was British Champion in 1952. He has frequently figured high in this and other tournaments and matches, many of them international. He has many times played for England, and became an International Master in 1950. He has three times been Southern Counties Champion. A real chess 'professional', he is author, editor, teacher, and demonstrator, as well as player and journalist.

PART ONE

PAST AND PRESENT

How do chess-masters of former generations compare with those of today? What advances in theory, and in actual knowledge, have been made in the last two hundred years? Does the World Title always go to the strongest player? What were the masters like as people? How did contemporary masters play, fifteen or twenty years ago?

Ancient and Modern

C. H. O'D. Alexander (1960)

As in all games one of the perennially fascinating and unanswerable questions is whether the giants of the past – Anderssen, Morphy, Lasker, Capablanca, Alekhine – could have overcome the great masters of the present. I propose to consider this – I won't venture to say to answer it – in a rather roundabout way; that is first to look at how chess has developed in the last hundred years, and to go from there to the question of relative strengths.

A hundred years takes us back almost exactly to the few years of Morphy's dazzling prime, so I will go back just beyond this to the early 1850s and the dominance of Anderssen. Sweeping generalizations are always inaccurate; but it is not too untrue to say that the mainsprings of play then were material gain and combinative attacks on the enemy king. Pawn sacrifices were offered in the opening, and accepted as a matter of course; Black tried to hang on to his material and White tried to mate him. In chess of this kind Anderssen's wonderful combinative gifts – perhaps never surpassed – enabled him to win some of the most beautiful attacking games ever played.

Morphy brought to chess a new understanding of the principles of the open game; he saw better than anyone before him how you ought to play in order to reach positions in which successful combinative attacks would be possible. He saw in fact what now seems so obvious to us – the vital importance of development. The older players of course developed their pieces also; but they didn't see nearly as clearly as Morphy that a tempting-looking attack, launched with an incomplete development, would usually prove inferior to a slightly slower attack backed by all the pieces. Morphy also saw that gambit attacks could usually be made innocuous by Black's returning the gambit pawn in order to complete his development and challenge the centre. In my view Morphy was a less brilliant player than Anderssen – but he knew better how to reach positions where brilliancies could be played.

When the principles of development and central control as practised by Morphy became generally understood, it began to

get too easy for the defence to cope with the old-style attacks: the next advance was the development of the principles of the close game, by Steinitz – perhaps the greatest chess thinker (though not the greatest player) of all. Close positions are those in which there are few open lines, or immediate prospects of open lines, for the pieces. Steinitz saw that in these positions correct development, i.e. getting your pieces on to their proper squares and avoiding the creation of weaknesses, was not so much rapid development, as, vitally important, the establishment of a sound pawn structure; Steinitz was probably the first player to realize this clearly – with the possible exception of the eighteenth-century Philidor, too far ahead of his time to influence its introduction.

Like many highly original men, Steinitz was also a bit of a crank and in his own games one can see his deep understanding muddied by a lot of individual eccentricities. It was left to his follower, the methodical and systematic Tarrasch, to develop the application in detail of the Steinitz principles. Then, applying Morphy's principles to open positions and Steinitz's and Tarrasch's to the close game, the men of genius – Lasker the fighter, and Capablanca the perfect technician – seemed to have mastered every secret of the game.

At this time – a period lasting from the early 1900s to the early 1920s – chess had reached a state something like that of science towards the end of the nineteenth century; the basic discoveries seemed to have been made, and only detail left to be filled in – but chess in its small way was in for as big a shock as science. In the 1920s a new school arose, led by Nimzowitsch, Réti, Tartakower, and others, which challenged a fundamental concept of all earlier schools – that one must occupy the centre with pawns in the opening. These players showed that it was possible to control the centre from the flanks, and that an apparently formidable centre could be undermined and destroyed by an attack based on a relatively cramped but sounder and more resilient position. The outcry, incidentally, against these new ideas, was amusingly parallel to the outraged cries aroused in all ages by modern art; but chess-players are luckier than painters – they can prove the validity of their ideas by victory. As with all innovators, the pioneers overdid their ideas; and it was left to the great Alekhine to integrate them

with the more classical methods and use them not to the exclusion of old ideas but side by side with them.

Finally – not that I think there is any finality about it – the wheel has come full circle with the post-war Russian school. Steinitz showed the importance of the permanent features in positions as against the more temporary advantages got from rapid development; the Russians showed that in turn the static advantages were being overrated and that (for example) apparently unsound pawn formations could be accepted if the dynamic possibilities in a position were great enough; that in such circumstances it would not be feasible for the opponent to contain all the threats, and the weak pawn structure would either be remedied by a freeing advance or else the game would be decided by an attack before it could be exploited.

In all this, I have talked entirely about the development in strategic ideas; almost equally important however is a great advance in technique, particularly in the end game. Much has been written on endings of all kinds and knowledge, for example, of rook-and-pawn and queen-and-pawn endings, has been greatly extended.

From every point of view therefore the modern player is far better equipped than the older players; he has a wider range of understanding of different types of strategy, he knows far more about the openings, and he is better equipped technically. Can we then say with confidence that Botvinnik, Smyslov, or Tal would beat any of the former champions?

The best way to try to answer this is not as is usually done, to ask how Morphy would do if he were transplanted to the present, when the issue is confused by the feeling that Morphy would rapidly absorb our present knowledge. It is rather to ask how Tal (or Botvinnik or Smyslov) would do if he were transplanted to the past. I personally can feel no doubt at all that any of these three would in these circumstances have demolished with comparative ease all players before Lasker: their advantage in knowledge and technique would have been decisive. With Lasker, however, I must confess to doubt. This extraordinary genius, with his indomitable fighting spirit, resourcefulness, and psychological insight into his opponents' weaknesses, coped without any apparent difficulty with all the technical innovations in his lifetime

– even when he was far past the normal prime of life for a chess-player. The Réti school which he first met when in his middle fifties caused him no trouble at all. I believe his knowledge was near enough to that of the moderns for his genius to carry him through. With somewhat less confidence I believe the same about Capablanca and Alekhine.

To sum up, my views are as follows. The general level of play among the great masters is far higher today than ever before, and no player before Lasker had a combination of knowledge and genius sufficient to enable him to compete on level terms with the moderns. With Lasker, Capablanca, and Alekhine, however, a level was reached which has not yet been surpassed – though it has been equalled by the 1948 Botvinnik and may again be equalled (or even surpassed?) by Tal or Fischer. If this view is wrong, then it errs in overrating the older players. I rather hope it is wrong; I don't like to think that chess has been played as well as it ever can be.

Writers Who Have Changed Chess History

Harry Golombek (1960)

1. PHILIDOR

CERTAIN books stand out as great landmarks in the history of chess literature and the playing of chess itself. They are not many; you can count them on your fingers; but each one has changed the style of chess played, not only in its period but in succeeding ages. Whether we know it or not, whether we like it or not, our play has been strongly influenced by these books to an extent far greater than is normally realized.

In choosing such books there seems little point in going back to what one might call the prehistory of chess; for example, the work of Alfonso the Wise, of which I saw a most beautifully illuminated manuscript in the Escorial on a free day during an international tournament in Madrid; this can have had little influence on the course of chess. Moving down nearer to modern times, we find that such writers as Damiano and Ruy López produced books that were successful in their lifetime but failed to retain public attention thereafter.

No. The first book that captured public interest and retained it for a considerable length of time was Philidor's *Analyze des Échecs* which was published and republished an extraordinary number of times, not only in the eighteenth but also in the nineteenth century. Editions were still being published and read in the 1850s and 60s so that the book had an effective life of over one hundred years.

Before considering the book, just a few words about its famous author. François-André Danican Philidor was born in 1726 and was already a fine player at the age of fourteen. He seems to have been equally precocious at music and composed a motet that was performed at the Chapel Royal in Versailles when he was eleven years old.

How often we've seen this curious link between chess and music. In our own day there was the great composer Prokofiev who was also a first class chess-player; and Taimanov, the Soviet grandmaster, is also a concert pianist. But of them all, Philidor

seems to have been the most outstanding, since he was equally celebrated in his lifetime as musician and as chess-player. How it seems to have worked with him is that he took to chess as a profession whenever music failed to provide him with a livelihood, as occurred increasingly during the latter portion of his life.

Philidor spent a great deal of his time in England. It was in London in 1747 that he overwhelmingly defeated Stamma in a match in which he gave his opponent the odds of the move and also scored all draws as a win for his adversary. He won eight out of ten games. Two years later, at the age of twenty-three, he published his famous *Analysis of Chess* in London and from then on divided his time as a chess-player between Paris and London – until the French Revolution. In 1793 he came to London and stayed there, having published two enlarged editions of his book, again in London, in 1777 and 1790. It was in London that most of his celebrated blindfold displays took place and it was there, on 31 August 1795, that he died.

When he first appeared on the chess scene Légal was the acknowledged leading player in France but Philidor soon passed him and was in fact the world's best player for the last forty years of his life. Where he excelled, both as a player and as a writer, was in his understanding of the game. A contemporary refers to the 'enterprise and spirit of Cunningham, the brilliant promptness at resource of Salvio, and the comprehension and foresight of Philidor'.

It was this quality of understanding that made his book, *The Analysis of Chess*, so remarkable. In clear, simple language he presented the reader with a complete picture of the game as it should be played by a master. He made no concessions to other opinions, and no doubt would have been regarded as dogmatic had he lived and written today. But nobody before his time, and precious few since, have been able to see the game of chess as a whole, to conceive a theory about its basic strategy, and to put that theory into practice with great success.

As I have mentioned earlier, he enlarged his book with successive editions and it is the most enlarged version, that of 1790, which I am describing now. He starts off with the King's Bishop's Opening and then comes his celebrated Philidor Defence, though there are a couple of acute differences from the version we know

now. In the first place he makes Black move first when considering this defence, and then he recommends the variation 1. *P – K4, P– K4*; 2. *N– KB3, P– Q3*; 3. *B– B4, P– KB4*; incidentally, it should be observed that Philidor never left his analyses at the opening stages, but went right on with them to practically the end of the game, so that he is concerned with the middle game as well as the opening.

He gives much about the King's Gambit in which he prefers the King's Bishop to the King's Knight Gambit; but he has these wise words to say about gambits in general:

> A Gambit, equally well attacked and defended, will not be decisive; it is true that he who gives the pawn has the pleasure of uniformly attacking, and a prospect of winning, which would be realized, if he on the defensive did not maintain the most undeviatingly good play for the first ten or twelve moves.

The word 'undeviating' is the operative one here; you and I can maintain good play for quite a while; but 'undeviatingly' – I'm not so sure.

A little later he has this colourful remark about the use of the king either in the opening or in the middle game:

> Charles XII of Sweden was observed, very characteristically, to move the king more than any other piece; but this conduct is seldom to be imitated, on account of the ruin which involves the whole community of pieces if the king meet with disaster.

Charles XII was the king who died in dubious battle after ravaging Europe and exhausting Sweden by a series of endless wars. Added point is given to the remark by the circumstances of his death; he died in the front line and, since he failed to leave instructions with the next in command, the battle was lost.

In the second part of his book Philidor starts with the Queen's Gambit, otherwise called the Gambit of Aleppo, and he gives the following variation of the Queen's Gambit Accepted: 1. *P– Q4, P– Q4*; 2. *P– QB4, P×P*; 3. *P– K4, P– K4*; which he eventually brings to a drawn position. The next line is 1. *P– Q4, P– Q4*; 2. *P – QB4, P×P*; 3. *P– K3, P– KB4*; and this, in the first edition, he gave as in Black's favour; but in later editions he modified his opinion to the extent of regarding it as drawn.

He then returns to the King's Bishop's Game, and devotes much attention to the line 1. *P– K4, P– K4*; 2. *B– B4, B– B4*; 3. *P– QB3, N– KB3*; while the final part of the openings analysis concerns a variation of the Sicilian Defence that goes 1. *P– K4, P– QB4*; 2. *P – KB4, N – QB3*; 3. *N – KB3, P – K3*; 4. *P – B3, P – Q4*; 5. *P– K5, P– B4*.

I have mentioned all these lines with one specific purpose: to show you Philidor's intense preoccupation with pawns. His famous remark 'Pawns are the soul of chess' forms the basis of his conception of the game and, when you come to think of it, we have moved back very near to this idea nowadays. Why, only the other day Hans Kmoch published a book *Pawn Power in Chess*, entirely *à la* Philidor.

That this was a conscious conception on Philidor's part is shown by his Preface to the first edition, where he says:

> My chief intention is to recommend myself to the Public, by a novelty no one has thought of, or perhaps ever understood well; I mean how to play the pawns: they are the very life of this game. They alone form the Attack and the Defence; on their good or bad situation depends the gain or loss of the party. A player who, when he has played a pawn well, can give no reason for his moving it to such a square, may be compared to a General, who with much practice has little or no theory.

Studded throughout the analysis are remarks – true to this day – that inculcate this pawn technique. For example, he has this to say about capturing with a pawn:

> When you have two bodies of pawns, and an opportunity of transferring a pawn from one body to another, the pawn should pass to the larger division, to concentrate them.

He continually emphasizes the value of centre pawns. Apropos of one attacking line he says,

> None of the attacks of the adversary are dangerous because they do not break your centre.

This is a profound remark well worth thinking about. And again,

> It is policy to decline changing your king's pawn for the adverse king's bishop's, or your queen's pawn for the queen's bishop's; on account of the greater utility of the royal pawns; occupying the centre, they preclude the adversary from the most advantageous posts.

If this appears a truism to you now, then it is only because Philidor said it so clearly; before his time nobody had even thought their way near to this.

But the *Analysis* is not just a book about the openings, or even about the openings as they affect the middle game. It also contains a most important end-game section. With Philidor in fact the scientific study of the end game commences.

The first edition contained only the celebrated analysis of the ending of rook and bishop against rook. This ending intrigues end-game experts to this very day, and was much discussed some years ago when Smyslov won with rook and bishop against Bronstein's rook, in a Soviet Championship tournament.

The later editions give much more about the endings: the mate with bishop and knight; a study of the rook and pawn against bishop, showing when it is a win and when it is drawn; then comes a reversion to the more elementary rook-mate, followed by an analysis of the queen-against-rook-and-pawn, and the queen-against-rook endings.

There is a section about rook and pawn against rook; queen and pawn against queen; and another celebrated analysis – the queen against the advanced passed pawn on the seventh rank. Finally there are some studies of knight against pawn; two pawns against one pawn; and two isolated pawns versus two united pawns.

You will realize from this list that Philidor's *Analysis* represents a great landmark in end-game as well as in opening theory.

2. STAUNTON

He achieved fame by winning a celebrated match against the French champion, Saint-Amant; became notorious for his avoidance of a match with Paul Morphy; designed a set of chessmen that has become standard and is still very much in use today; edited the first English chess magazine, and by his originality and enthusiasm brought about the first international chess tournament ever, at London in 1851. This remarkable man was Howard Staunton, the only British chess master of whom it could be said that at one time he was the world's leading player.

He himself believed that his chief life-work and claim to subsequent fame lay in his edition of Shakespeare. But if there is a reference to it nowadays it's only in a variorum footnote which starts off something like 'Staunton wrongly surmises', and so on. The fact is that, though he was widely read in Elizabethan drama, those powers of analysis that distinguished him over the chessboard seemed to desert him when he was considering a Shakespearian text. No, if Staunton is remembered for his literary labours it is in the field of chess journalism and chess authorship. His *Chess Player's Handbook*, and, to a lesser extent, his *Chess Praxis*, constitute his monuments more lasting than bronze. When all is said and done this was only just, however ironic this may seem in view of Staunton's contrasting attitude towards chess and literature.

He was born in 1810 and thus followed on soon after Philidor, whose teachings by the way he seems to have understood not only more than anyone in his own day, but better than most subsequent chess writers. His death came in 1874, by another ironic twist of Fate on 22 June which happened to be the anniversary of Morphy's birth. So, they may not have had a match in life but they did meet in death. Staunton was that rare bird among great chess-players, a late learner; he was nearly twenty before he knew how to play and in his middle twenties before he became a really good player. But, by 1840 when he won a match against Popert in London, he had established himself as one of England's leading players. In 1843 came his victory over Saint-Amant, in a match in Paris, by eleven wins to six and four draws. Three years later he won matches against both Horwitz and Harrwitz and it was round about this time that he might have been reckoned the world's leading player.

Meanwhile, Staunton had become well known as a chess writer. In 1841 he founded the *Chess Player's Chronicle* and continued to edit it till 1852. This first series still makes interesting reading; but one thing becomes very evident when you glance through the *Chronicle*. Staunton regarded his readers as either enemies or friends, and the warmth of his language was such that the first class increased more rapidly than the second. To give an example, reference to George Walker's writings as 'idle puerilities' was hardly calculated to endear him to a fellow-author.

In 1847 there came his first and greatest work on chess, *The Chess Player's Handbook*. It was at once an immense success and remained so throughout his lifetime and long after. In between the years 1847 and 1935 it was republished twenty-one times. Two years later, in 1849, he published his games in a book called *The Chess Player's Companion*, and it was in that year that he designed his Staunton chessmen. Chess sets are still being produced on this design, and I for one have never seen a better.

In 1854 he sold his *Chess Player's Chronicle*, and commenced work on his edition of Shakespeare. He was engaged on this for the next six years, so it was no empty excuse when he pleaded absorption in literary work as a reason for not giving Paul Morphy a match. I don't want to intrude on a controversy that has gone on through the ages. Briefly, Staunton would have certainly lost the match; but his name would have smelt sweeter had he somehow or other found time to play it.

One more book by Staunton remains to be mentioned, his *Chess Praxis*, published in 1860. This was, to quote the title page, 'A supplement to the *Chess Player's Handbook* containing all the most modern improvements in the openings, illustrated by actual matches, etc., in England and France'. In this work, at any rate, he acknowledged Morphy's greatness.

From then on Staunton busied himself more and more with Shakespearian studies and apart from fresh editions of his *Chess Player's Handbook* made no further contribution to chess literature.

But, had he only written this one book, it would have been enough to put him among the classic writers on the game. It was not especially original. As he acknowledges in the preface, he owed a great debt to the German *Handbuch* of Bilguer and von der Lasa. Nor did he make any great pretensions; for he says...

> Adopting the common basis founded by the earlier writers, López, Salvio, Greco, Cozio, Lolli, etc., and super-adding the important discoveries brought to light in the works of Bilguer and Jaenisch, I have aimed only at producing an instructive compendium available by the large majority of English players to whom those works are inaccessible.

But he added a considerable amount of his own analyses – again, as the preface says, 'In my labours of collation and

compression, I have subjected every variation to the test of repeated investigation.' Nor was it just what he added that counted, it was the cunning way in which he arranged existing material that really mattered. The result was an ideal manual of the game, limited of course to the knowledge of chess existing at the time. With only small differences, all subsequent manuals have followed his model. The language too in which he expresses himself is natural and vigorous, simple and clear, and more direct in its approach to the reader than one might have anticipated. He makes no statement which he does not attempt to prove, shirks no issue and abounds in common-sense remarks.

Staunton divides the *Handbook* into six sections, or books as he calls them. The first book is elementary, and in fifty-seven pages he neatly gives the beginner all he needs to know. It should be observed that he makes few concessions. He writes for the adult intelligence; but all the same, the instructions are clear enough and unambiguous.

Book Two contains the analysis of what Staunton calls the King's Knight's Opening. That is, any opening starting 1. *P– K4*, *P– K4*; 2. *N – KB3*. So this Section includes the Philidor and Petroff Defences, the Giuoco Piano, the Evans Gambit, the Ruy López, the Scotch Game and Gambit and the Ponziani.

The method of presentation is to give a synopsis at the beginning of the book; then an analysis of the opening in question, starting off with a survey of its origin and history and finally, at the end of the analysis, a set of illustrative games. This is about as neat and comprehensive a method as can be imagined, and Staunton has done especially valuable work in his classification and nomenclature of the openings.

There is, of course, considerably more to the book than this purely formal side, as indeed there must be to any chess book of value. Staunton, like Philidor before him, had a conception of the game which he endeavoured to convey to the reader. Running through the work one can discern continual emphasis on two positional points. The first is on solidity; for example, he recommends the Giuoco Piano as an opening that usually generates games of the most solid and instructive kind. The coupling of the words 'solid' and 'instructive' is significant. Nor do we go far wrong if we equate Staunton's solidity with our modern soundness.

The other strain clearly to be discerned is a dislike for a constricted position or for a position in which one side enjoys noticeably less control of space than another. Here Staunton anticipates Tarrasch in a quite startling manner. For instance, he condemns the Philidor Defence for Black since 'play as he can afterwards, if the best moves are adopted by the first player, he will always have a very insecure or a very constrained game'. Similarly, he condemns the Berlin Defence to the Ruy López on the grounds that it leaves Black's K bishop locked in. Incidentally, it's a sign of the times when the work was written that out of the 135 pages devoted to Book Two, Staunton gives only nine to the Ruy López, though, to give him his due credit, he does state that it is a variation which seems to merit a more favourable judgement than has been passed on it by the generality of subsequent writers.

The Third Book contains the King's Bishop's Opening, that is, all openings starting with 1. *P– K4, P – K4*; 2. *B– B4*. This he gives largely in deference to Philidor, who favoured this type of opening. But it is quite apparent that Staunton does not think much of it.

Book Four must have been the most popular section at the time, since Staunton analyses in it the King's Gambit, with no less than 109 pages. Staunton describes it in the opening chapter in these words:

> This admirable opening in which is comprehended every variety of the game, beginning with 1. *P – K4, P – K4;* 2. *P – KB4,* gives birth to the most intricate and beautiful combinations of which the chessmen are susceptible.

Should we say with Molière '*Nous avons changé tout cela*', or should we remember that Spassky brilliantly beat Fischer with a King's Gambit at Mar del Plata?

Book Five is concerned with the Queen's Gambit and what Staunton terms the Irregular Openings. In this classification come the half-open defences and the English Opening. Staunton calls the Sicilian the best possible reply to 1. *P – K4*, and terms the English 'this fine opening'. Both remarks reflect his own practice.

The final section of the *Handbook*, Book Six, deals with the endings. It is a large section containing 112 pages and it starts off,

> To play with correctness and skill the ends of games, is an important

but a very rare accomplishment, except among the magnates of the game.

It is a melancholy reflection that this state of affairs hasn't altered much in the last 120 years in this country.

His treatment of the end game is much more systematic than that of his great predecessor Philidor, and yet one gains the impression that his heart was not in it, certainly not so much as Philidor's. It is in the openings rather than the endings that Staunton's chief interest lies, and manual writers have followed him in this tradition ever since.

The edition from which I have been quoting is the first, published in London in June 1847. My copy is a tattered one which I bought as a boy some thirty-five years ago for the sum of one shilling. It was a good buy.

3. LASKER

Emanuel Lasker was perhaps the most remarkable man ever to achieve eminence in the chess world. The phrase that his biographer, Dr Hannak, once used about him – the Michelangelo of the chess world – was well deserved. His gifts and interests were so varied. He was world chess champion for twenty-seven years – from 1894, when he beat Steinitz, till 1921 when he lost to Capablanca. His tournament record was an amazing one. Over a long period he was almost invariably first, above such players as Capablanca, Rubinstein, Alekhine, to mention only a few. He preserved his chess powers to such a degree that he was one of the world's leading players almost to the end of his life. In 1935, at the age of sixty-seven, he was second to Botvinnik and Flohr at Moscow, half a point behind them and half a point ahead of Capablanca.

He was a fine mathematician, of a calibre sufficient to be praised by Einstein. A great deal of his life was spent in studying philosophy and he published many works on the subject. He wrote on political and social themes and composed a play. He was greatly accomplished in indoor games – bridge, *Go*, dominoes, and many others.

His literary output was prolific, on a wide range of subjects, and

he was just as varied in his writings on chess. But the book which I regard as most important of all was his *Common Sense in Chess*, a small work of 141 pages, published in London and Berlin in 1896. This was a product of a lecture tour he made in England in 1895, and reads very much like a series of easy talks. It was at once a great success and was published again all over the world in ensuing years, in St Petersburg in 1897, in America and Germany, in Spain and Mexico, and elsewhere.

Small as the book was, it had, and still has, a most important influence on the way chess was and is played. That it was, to quote the preface, 'an attempt to deal with all parts of a game of chess by the aid of general principles' could not be called new. After all, this had been the aim of both Philidor and Steinitz. But his vision of the game was very different. He saw chess as a struggle between two intellects; for, as he goes on to say, 'the principles laid down are deduced from considerations concerning the nature of Chess as a fight between two brains'.

In the opening part of the book he attacks and denies two opposing schools of thought as regards chess.

> Chess [he says] has been represented, or shall I say misrepresented, as a game – that is, a thing which could not well serve a serious purpose, solely created for the enjoyment of an empty hour. If it were a game only, Chess would never have survived the serious trials to which it has, during the long time of its existence, been often subjected.

So much for that tedious old saying often trotted out by those who, poor devils, know no better, 'Chess is only a game'.

But then Lasker swings away to attack a different and more substantial body of opinion.

> By some ardent enthusiasts [I am sure he must have had Steinitz in mind here] Chess has been elevated into a science or an art. It is neither; but its principal characteristic seems to be – what human nature mostly delights in – a fight.

He qualifies this a little by adding that it is 'a fight in which the scientific, the artistic, the purely intellectual element, holds undivided sway'. Now this is very far from the view Steinitz held of chess; and I myself do not see how we could say that either one or the other was the right view. The controversy rages to this very day, Botvinnik being very much of Steinitz's way of thinking and

Tal just as emphatically on Lasker's side. Perhaps it all boils down to a question of differing temperaments; and certainly both standpoints are perfectly valid.

Once he has laid down his chief principle, Lasker proceeds to cases; and the first point he makes is the necessity for development. It is as though Lasker was inhabited by two spirits, neither necessarily contradicting the other. The philosophic one enunciates first principles, and the prosaic deals with the practical side of the game. Thus he says that it should not take more than six moves as a rule to develop one's pieces and illustrates this by giving some brevities in which players come to grief through lack of development. There is a nice description of the disarray due to faulty development –

> The losing side had the greater part of his army in positions where they had no bearing whatever upon the questions at issue. They might have been just as well anywhere else but on the board.

He formulates the following four rules of development, drawn from his own experience over the board:

1. Do not move any pawns in the opening of a game but the K and Q pawns.
2. Do not move any piece twice in the opening, but put it at once upon the right square. [How we all wish we could invariably achieve this.]
3. Bring your Knights out before developing the Bishops, especially the QB.
4. Do not pin the adverse KN [*by B– KN5*] before your opponent has castled.

I can think of specific instances in which these rules do not work; in the Queen's Gambit, for example, you just have to pin the opposing KN more often than not. But, by and large, you cannot go far wrong with these principles of development.

In the second chapter, Lasker has a look at the Ruy López; and it's interesting to see that he does not like the Steinitz Defence (3. . . . . *P– Q3*) since he does not want to shut in his KB. In this section he has a very important passage about gambits.

> When you are conscious not to have violated the rules laid down you should accept the sacrifice of an important pawn. If you do not, as a rule the pawn which you have rejected will become very troublesome

to you. Do not accept the sacrifice, however, with the idea of maintaining your material advantage at the expense of development. Such policy never pays in the end. By far the better plan is to give the pawn up after your opponent has made some exertions to gain it.

Lasker considers other forms of the Ruy López in his third chapter and starts off with a brilliant remark in which his common sense has almost poetic force:

Truth derives its strength not so much from itself as from the brilliant contrast it makes with what is only apparently true. This applies especially to chess, where it is often found that the profoundest moves do not much startle the imagination.

It is curious that Réti was to develop a very similar theme many years later, though neither he nor Lasker would have been particularly pleased to discover they were thinking along similar lines.

Common sense keeps on breaking out in this book, or perhaps flowering is the right word. A few pages later, after some fairly exhaustive analysis, Lasker warns against learning parrot-fashion.

My object, in thus diving down into the depths of this position, is not by any means to provide your memory with ballast. All I want to show is that the superior position will perforce become over-powering, whichever turn you may try to give the game.

How often we've seen these ballast-laden players whom not even Lasker can help and who, once they have left the opening, either sink helplessly in the middle game or drift upon the rocks in the ending.

In Chapter Four he deals with the Evans Gambit, and recommends his own Lasker Defence to the gambit; while in Chapter Five he roundly condemns the King's Bishop's Gambit as directly contravening his second principle of development – the one that said that knights should be developed before bishops. Again he uses the weapon of common sense in most eloquent fashion –

By what right should White, in an absolutely even position, such as after move 1, when both sides have advanced P – K4, sacrifice a pawn, whose recapture is quite uncertain, and open up his K side to attack? And then follow up this policy by leaving the check of the Black queen

open? None whatever! The idea of the gambit, if it has any justification, can only be to lure Black into the too violent and hasty pursuit of his attack. If, therefore, we can obtain by sound and consistent play, the superiority of position, common sense triumphs over trickery, and rightly so.

Chapter Six, on the French Defence, is, I think, the weakest part of the book. Under the influence of his fourth rule of development, which condemns *B – KN5* before the opponent castles, he follows the Steinitz line. Even this section, however, contains some wise remarks. For example, he says about close games in general,

> The rules of quick development, as already laid down, require *one* amendment, viz. do not obstruct your QBP by your QN (unless you wish to open the game at once by *P – K4*), and advance that pawn as early as you can to QB4.

This sentence alone contains more instruction than many a book that we see turned out by the dozen nowadays.

Chapters Seven and Eight, which deal with the attack, and Chapter Nine on the defence, are all most valuable sections of the book. He defines the attack as 'that process by means of which you remove obstructions'. Like the rest of the chapter this is persuasively direct. It's interesting to see that he uses Morphy's game against Paulsen, with the celebrated Queen sacrifice, as an illustration. What a fascination this game has held for all the great players of the last hundred years!

Where common sense comes into the attack most strongly is shown in his rule,

> Don't attack unless you have some tangible superiority, either in the stronger working of your pieces, or in longer reach. With the corollary: if you do, the reaction will place your army in a critical position, and the inevitable counter-attack will find you in disorder.

You and I know those players whose brilliance far exceeds their common sense, and whose attacks are made irrespective of whether the position warrants any attack. However, I'll mention no names, partly out of kindness and partly out of fear – who knows, I might be meeting one in the British Championship.

Lasker was one of the best end-game players the chess world has ever seen, so it is little wonder that his last three chapters, which

are concerned with the endings, should be so good. There is no padding here, and no high-faluting verbiage. Consider this remark on pawns: 'A pawn move without a clearly defined purpose is to be blamed.' This is the height of common sense, even if it is a trifle severe for us lesser mortals. This is a work whose importance is such that, even now, it can hardly be reckoned out of date.

4. RÉTI

When I was in Moscow, in March 1960, I met a living remembrance of things past at the Central Chess Club. The occasion was the opening ceremony of the world Championship Match between Botvinnik and Tal. Inevitably, some speeches were made; but the Russians have a delightful habit of making these events beguiling by holding a concert; ballerinas perform solo dances; famous singers sing arias, and distinguished musicians play the piano or the violin. One of the items this time was a prelude for pianoforte dedicated to Tal and Botvinnik. Afterwards I was introduced to the composer who, surprisingly enough, wasn't a chess player. His connexion with the chess world was that his wife was the former Mrs Réti. Despite the passage of some thirty-five years since the remark was made, on looking at her I realized what was meant when it was said that Réti may not have won a beauty prize over the board at Moscow 1925, but he had come away with one all the same. For this was the beautiful Russian girl whom he had met and married in Moscow that year.

Réti left a great impression behind him in Moscow, and his writings are still rightly regarded by Soviet chess experts as the most important of their kind in this century. When one considers that only two books by him appeared in his lifetime, and that a further two were published posthumously, one is amazed that such a small output should have had such a great effect. Of Réti, almost more than of anyone, it could be said that here was a writer who indeed changed the whole course of chess history. His art was great though his life was short. Born at Pezzinok near Bratislava, in what is now Czechoslovakia, on 28 May 1889, he died of scarlet fever in a Prague hospital on 6 June 1929. So he was only forty when he died and his life was cut short just at the height

of his literary career. His best period as a player was already past; for, after winning the great international tournament at Gothenburg in 1921, and achieving further successes in the early 1920s, he had been tending more and more to devote his energies to writing rather than playing.

Réti's first book we really owe indirectly to one Franz Gutmayer. The worthy Franz belonged to the perennial breed of hack chess writers of which we have some notable examples living today. The laws of libel prevent me from mentioning names, but no doubt the reader, like the Lord High Executioner in *The Mikado*, will have his little list.

Gutmayer was horribly prolific, another characteristic trait, and wrote books on all sorts of chess subjects: *The Way to Chess Mastership*, *The Secrets of the Art of Combination*, *My System*, and many others. He distressed and annoyed Réti for two particular reasons. One was that his books were widely read and the other was that he understood little about what he was writing. Understanding as little as he did, Gutmayer had one infallible recipe – if a master was dead he was great, and, if he was alive, then, by the same reasoning one was forced to suppose he could not be as good as those dead. Trying to be as fair to him as was possible, Réti wrote,

> This Gutmayer, who might perhaps in fifty years' time be so far advanced as to comprehend Steinitz, has at present achieved this much at least – a partial understanding of Morphy.

But, alarmingly, Gutmayer projected a whole series of books designed to show what the great masters of the past, in particular Morphy, had contributed to the game. This, Réti found intolerable; he wrote first a series of articles proving that Gutmayer did not really understand the subject and then, driven on by the intrinsic interest of the theme, a little book of 121 pages that was published in Vienna in 1922 under the title of *Die Neuen Ideen im Schachspiel* – New Ideas in Chess. An enlarged version of this book was translated into English by John Hart, and published by Bell in London, 1923. It was an instantaneous success; a second edition appeared the following year, and it was republished with a new foreword by myself, twenty years later. It contains 181 pages, it is a sheer joy and delight to read from beginning to end, and

nothing to approach it has been written either before or since. Its readability is naturally a virtue but its chief value lies in the deeper understanding it gives to the reader of the game of chess, especially in its strategic aspects. In fact, given a promising young player who already plays good chess but needs just that little something extra necessary to bring him along to master strength, I would say that reading and study of this book might well provide this final spur.

The first chapter deals with the development of positional play. Réti describes the dark ages that prevailed till the middle of the nineteenth century, until the advent of Morphy in fact, when there was a sole preoccupation with the combination and other aspects of the game were grossly neglected. But he has an interesting footnote: 'An exception was the great chess philosopher, A. D. Philidor, who was too much in advance of his time to be properly understood.' But don't imagine that Réti underestimates the beauty of Anderssen's combinations. He gives the famous instance of his wonderful combination against Dufresne and explains exactly where the beauty lies.

There follows a wise section on combinations in their relation to positional play with an important passage that seems specially designed to dash the layman's idea of the great chess-player:

> Those chess lovers [he writes] who ask me how many moves I usually calculate in advance, when making a combination, are always astonished when I reply, quite truthfully 'as a rule not a single one'.

And later on he specifies his chief aim in writing:

> Speaking generally the essential object of this work is to deal not with exact combinations but with all kinds of considerations relating to the development and evolution of the strategic mind.

One wonders whether here he is not perhaps exorcizing the ghost of Gutmayer who, you may remember, did write a book on the art of combination.

Then Réti comes to Paul Morphy who was, he says, the first positional player and demonstrated the principles for the treatment of open positions. This chapter has been much criticized and disparaged by recent writers who unite sophistication and ignorance to a curious and astonishing degree. But it must be said

that a study of Morphy's games bears out exactly what Réti says about Morphy's being more at home in open than in close positions. How important this chapter is, appears in this remark on the section dealing with the opening:

> Another of Morphy's perceptions, which becomes clear in a large number of his games, is that superior development increases in value, in proportion as the game is more open.

Obvious, do you think? But only after Réti has said it.

In the next chapter he deals with the man whom he terms 'the greatest representative of the scientific tendency in chess – Wilhelm Steinitz', and by argument and illustration he shows the difference in approach to chess between Steinitz and Morphy. His theme here is that Steinitz was responsible for the discovery of the principles of dealing with close positions, just as Morphy found those for open positions.

This is followed by a chapter on the Steinitz school in which Réti shows how Tarrasch developed Steinitz's theories and extended them to wider fields. He gives a passage that contains a remarkably generous tribute to Tarrasch, all the more so when one realizes that Réti himself was one of the leaders of a school directly in reaction against Tarrasch's teachings. There's a certain piquancy in the passages about the inimitable Emanuel Lasker as he describes him, when one remembers how Réti always found him his most redoubtable adversary over the board. It is in this section that he has a wonderful description of chess at its best – 'It is the triumph of the intellect and genius over lack of imagination; the triumph of personality over materialism.'

Under a section headed 'Americanism in Chess' he makes an interesting contrast between the romanticism of Charousek, as representing European intellectual life, and the colossal efficiency of Pillsbury, typical of the best in America. Pillsbury's games, he says, 'show astonishingly big lines in their undertakings and have a refreshing effect upon their onlooker through the energy in their execution'. Incidentally, this whole section is an addition, and is not to be found in the original German version.

It is when Réti comes to describe Schlechter and his style of play that he rises to his greatest poetic heights. Schlechter was a Viennese and so, for all his Czechoslovak nationality, was Réti too,

in spirit. 'Vienna', he says, 'has an old chess tradition, because chess is particularly the game of the unappreciated, who seek in play that success which life has denied them.' I could really quote the entire section about Schlechter since it is all pure gold; but I'll content myself with the final paragraph:

> By the time we shall have grown weary of the blatant combinations of the old masters and the over-subtle positional plans of the new ones, we shall still delight in immersing ourselves in Schlechter's games, in which, side by side with the greatness and simplicity of nature, the grace and airiness of Viennese music are often reflected.

To reinforce his argument, Réti gives the beautiful game between Schlechter and John with its famous 'broad design'.

Chapter Four, headed 'The Perfecting of Chess Technique', brings us to quite a different era in which the heroes are first Rubinstein and then Capablanca. Rubinstein he regards as the greatest artist among chess-players – perhaps the greatest compliment Réti could pay. And he gives us this serene passage:

> While in all of Schlechter's beautiful games there is to be found playful delight comparable to the joyful dance, and while with Lasker a dramatic struggle captivates the onlooker, with Rubinstein all is refined tranquillity.

Before discussing Capablanca he reverts to what he calls an old question. What is chess, a game or a science? While admitting that chess is a fighting game, Réti seems to lean more to the theory that it is also an art.

Capablanca represents to him the beauty of modern technique and he illustrates this by a number of apposite games showing the same magnificence and precision as in the marvellous works of modern technique.

The remaining sixty pages are devoted to the new ideas in chess, and he borrows Tartakower's ingenious phrase 'the hypermodern style' to describe the elasticity of thought which he, and his colleagues, Breyer and Nimzowitsch, used in their conception of the game.

> It is the aim [he says] of the modern school, not to treat every position according to one general law, but according to the principle inherent in the position.

When you come to consider this sentence you realize how fresh an approach is necessary, to play as Réti required. And the natural counterpart to this is Breyer's joke, which Réti reproduces here. Under the heading of 'A complicated position', he gives the initial position on the chess-board. But Réti takes it seriously, and goes on to discuss which is the better first move: 1. *P – K4* or 1. *P – Q4*, finishing up with this deep remark, 'The opening is the hardest part of the game; for it is very difficult at that point to get to know what is really going on.'

Then comes a section on Alekhine, with a description of a typical Alekhine combination as one in which it is the final move that takes his opponent's breath away. A section about that extraordinary genius Breyer is of great value as regards the hyper-modern way of thought, and his premature death moves Réti to say, 'A new Steinitz was all too soon snatched from us.' The remaining players considered are Bogolyubov, 'a true artist'; Tartakower, 'a child of his time', and what were then the youngest masters – Grünfeld, Euwe, and Sämisch. Lastly he talks about symbolism in chess, and I leave Réti with the final words: 'In the idea of chess and the development of the chess mind we have a *picture* of the intellectual struggle of mankind.'

5. NIMZOWITSCH

In the early years of this century, round about 1906 and 1907, two young chess masters were breaking their way into the international arena – Aron Nimzowitsch of Riga, in Latvia, and David Przepiorka of Warsaw in Poland. They had much in common: for one thing they were both Jewish, and for another they had a passionate devotion to chess as a game in which they could exercise their great combinational gifts. But despite these mutual interests, and although they were continually coming across each other in the chess world, a certain coldness seemed to exist between them. Now, you couldn't say Przepiorka was responsible for this. He was the most amiable of chess masters, and I well remember the friendly conversations we shared at my first international team tournament, at Warsaw, 1935. It was Nimzowitsch who wouldn't

speak to Przepiorka and refrained from shaking him by the hand or even from saying hello when they met.

This state of affairs went on for many years – until the year 1930 when both were playing in an international tournament at Liège. Then at last, when Przepiorka had won a most brilliant game, the ice melted. Nimzowitsch congratulated him warmly, shook him by the hand, and told him how much he had admired the beautiful conception with which Przepiorka had crowned his brilliancy. Now was the moment for Przepiorka to discover the reason for their strained relations. 'Tell me, grandmaster,' he said, 'why haven't you spoken to me all these years?' 'Oh,' replied Nimzowitsch, 'I always thought you were a member of the Tarrasch school.'

This showed how earnestly Nimzowitsch believed in the truth of his own theories. Until Przepiorka had demonstrated by actual play that he too followed these theories Nimzowitsch had classed him as a member of the enemy camp and, as such, practically criminal and certainly anti-social. This little story links up with a passage towards the end of his greatest book, *My System*. He is writing about the line 1. *P – K4, P – QB4*; 2. *N – KB3, N – KB3*; and he says,

> I tried it on Schlechter; and in the book of the Congress we find the following note to this move by Tarrasch: 'Not good, since the Knight is at once driven away, but Herr Nimzowitsch goes his own road in the openings, one, however, which cannot be recommended to the public.'

This must have hurt Nimzowitsch grievously at the time, and he goes on to say,

> Ridicule can do much, for instance embitter the existence of young talents; but one thing is not given to it, to put a stop permanently to the incursion of new and powerful ideas. The old dogmas, such as the ossified teaching on the centre, the worship of the open game, and in general the whole formalistic conception of the game, who bothers himself today about these? The new ideas, however, those supposed by-ways, not to be recommended to the public, these are become today highways, on which great and small move freely in the consciousness of absolute security.

Poor Tarrasch, you might feel, after all this. But you needn't worry – Tarrasch gave as good as he got and posterity, at any rate,

can reconcile the two warring schools by awarding a measure of truth to each one. In his milder moments even Nimzowitsch would admit that Tarrasch was both a great player and a great teacher, though he still maintained that some of his teaching was deceptive.

He himself formulated his theories late in his rather brief life – he was born in Riga on 7 November 1886, and died at Copenhagen on 16 March 1935. He relates that in his earlier chess career he was solely interested in combination play. After discovering from bitter experience that this was not enough against masterly opposition, he retired for a while from active play and worked out his own highly original ideas on the game. He rejoined the fray, and his tournament successes came in the post-First World War period. They were notable: a first at Copenhagen 1923 ahead of Tartakower and Spielmann; an equal first with Rubinstein at Marienbad, 1925; two firsts in 1926, at Dresden above Alekhine and at Hanover above Rubinstein; a couple of equal firsts in 1927, and a first at Berlin 1928 ahead of Bogolyubov; and, the climax of all, first at Carlsbad 1929 in front of Capablanca, Spielmann, Rubinstein, Tartakower, Bogolyubov, and Vidmar. A wonderful record that should have earned him the right to a match for the World Championship. But the financial backing for such a match was never forthcoming; and instead, Alekhine played a couple of meaningless matches against Bogolyubov.

Nimzowitsch's writings roughly correspond with this period of tournament successes. From 1921 to 1930 he published a number of stimulating articles in *Kagans Neueste Schachnachrichten – Kagan's Latest Chess News*; and in 1925 came his first monograph *Die Blockade*, published in Berlin, 1925. In the same year came his most celebrated work, *Mein System*.

Before going on to consider *My System*, let me say a word or two about his contributions to opening theory. These were of such importance that it is difficult to think of anyone who had a comparable influence in our time. I have already mentioned one line in the French Defence that stemmed from him; but there were also others in this same defence. To Winawer's line 1. *P – K4*, *P – K3*; 2. *P – Q4*, *P – Q4*; 3. *N – QB3*, *B – N5* he made such a considerable contribution that the line is now known on the Continent as the Nimzowitsch variation. From him too stems the entire modern theory of the advance line 1. *P – K4*, *P – K3*;

2. *P– Q4, P– Q4*; 3. *P– K5*. Another intriguing defence he invented was the Nimzowitsch Defence to the King's Pawn: that is, 1. *P– K4, N– QB3*.

But beyond all question the most important was the Nimzowitsch Defence to the Queen's Pawn, sometimes known under the barbarous and illogical title of the Nimzo-Indian – that is 1. *P– Q4, N– KB3*; 2. *P– QB4, P– K3*; 3. *N– QB3, B– N5*. Since he introduced this into master chess the line has become one of the most popular defences of all. Naturally, there have been many additions and refinements made to this defence since his death, but it must be admitted that the broad lines laid down by Nimzowitsch have never been altered or improved.

The fundamental ideas of these openings are to be found in *My System*, a book so rich in ideas that I rather despair of being able to give you an adequate notion of its content in the space available.

What makes the book so valuable? Well, in the first place the originality and subtlety of the mind that produces these ideas; and in the next place the extraordinary manner in which they are treated and conveyed to the reader. There is a quality of vivid colour in Nimzowitsch's writing that's all his own, and a boisterous type of humour that practically forces his ideas on the reader with much more power than the normal didactic methods – as Nimzowitsch himself says, 'true humour often contains more inner truth than the most serious seriousness'. In consequence, Nimzowitsch's ideas not only have wit in them, but are wittily expressed. Here I suppose the nearest parallel is Tartakower; but on reflection I can't find a true parallel to the Nimzowitschian mind in chess literature. No, for a comparison one must go to the poets – to some mind combining the witty depth of John Donne with the colourful originality of Robert Browning. How Browning would have delighted in Nimzowitsch's mysterious rook move, and how Nimzowitsch would have enjoyed the humour of Donne's 'busy old fool, unruly sun' especially if for 'sun' he could have substituted 'Tarrasch'.

My System is divided into two parts: Part One is devoted to the elements of chess strategy, and Part Two is a more advanced section about positional play. The two portions are not mutually exclusive. Many of the ideas in the first part appear in more highly developed form in the second; but Part One is certainly

simpler and easier to understand at a first reading. In the first chapter he deals with the centre and with development – rather like a more sophisticated Steinitz, who might well have written, as Nimzowitsch does, that 'a centre pawn should always be taken if this can be done without too great danger'. Next comes an instructive chapter on open files, starting off with the proud boast, 'the theory of open files, which was my discovery, must be regarded as one of the polishing stones of my system'. The natural follow-up is his celebrated chapter on the seventh and eighth ranks, with its description of the 'seventh rank absolute' – 'by which we mean', he says, 'that our control is such that the enemy King is shut in behind it'.

Perhaps it is when he comes to deal with the passed pawn that Nimzowitsch is at his best. The chapter is full of such instructive remarks as, 'every healthy, uncompromised pawn majority must be able to yield a passed pawn'. Vitally important is his theory of the blockade here.

A short but highly interesting chapter on exchanging is followed by one of the elements of end-game strategy, where perhaps Nimzowitsch is not at his best. This is essentially a book about the middle game and the openings as they affect the later stages of play. He recovers his real interest in the next three chapters, those on the pin, discovered check, and the pawn chain. This last is something very much after his own heart and the chapter on discovered check, though short, is, as he says, 'rich in dramatic complications'. Let me just give you the pleasant little game (Ruy López) he won against a certain Ryckhoff: *1.* P – K4, P – K4; *2.* N – KB3, N – QB3; *3.* B – N5, N – B3; *4.* O – O, P – Q3; *5.* P – Q4, N × P; *6.* P – Q5, P – QR3; *7.* B – Q3, N – B3; *8.* P × N, P – K5; *9.* R – K1, P – Q4; *10.* B – K2, P × N; *11.* BP × P, B × P; *12.* B – N5 double check and mate.

With the second part of the book, that on position play, we have Nimzowitsch in his most subtle vein. Here we find his famous theories of prophylaxis and over-protection, and perhaps his greatest theme, that of the doubled pawn and restraint. It is no exaggeration to say that this theme has dominated the whole theory of the defence to the Queen's Pawn. There are such whiplash remarks as 'First restrain, next blockade, lastly destroy', and such illuminating passages as,

There is no such thing as an absolute freeing move. A freeing move in a position in which development has not been carried far, always proves to be illusory, and, vice versa, a move which does not come at all in the category of freeing moves can, given a surplus of tempi to our credit, lead to a very free game.

There is a masterly chapter on the isolated queen's pawn, and a still more magnificent one on manoeuvring against weaknesses: here occurs the description of play on two wings,

We engage one wing, or the obvious weakness in it, and thus draw the other enemy wing out of its reserve, when new weakness will be created on that reserve wing, and so the signal is given for systematic manoeuvring against two weaknesses.

Finally, there are fifty illustrative games, all abounding in humour and imagination. My two favourites and, I suppose, those of most people are the Sämisch game with its wonderful *Zugzwang*, and that against Johner, one of the greatest of all blockading games.

Uncrowned Kings

1. AKIVA RUBINSTEIN

by Gerald Abrahams (1961)

To many chess-players the news of Akiva Rubinstein's death came as a surprise as well as a sorrow. For many years he was in a state of nervous disorder in a sanatorium in Belgium. The invading Germans, dedicated to the killing of Jews, and with a programme for the annihilation of the infirm and the old, seem to have passed him by. A miracle of double negation, he emerged again in the 1950s, playing chess, it is said, as well as ever. He died this year, approaching the age of eighty-two.

But Rubinstein's chess tragedy took the form of the First World War rather than the Second. In a short period, from 1905 to 1913, Rubinstein established himself as one of the great players of the world. If, at that moment, a match had been possible for the World Championship, Rubinstein's claim to challenge Lasker would have been preferential. Came Sarajevo, and for Rubinstein empty years of small-time chess professionalism in Scandinavia: and when the clouds had cleared, Capablanca was in the ascendant: young and at the height of his powers, and with a financial backing that was in those days necessary to championship challengers. And close at his heels was already running the heavy shadow that was to solidify into Alekhine. Yet had you asked either Lasker or Capablanca in 1911 or 1912 who was the greatest danger to the champion or to the aspirant, they would surely have named Rubinstein.

Born in a poor Jewish family somewhere in Łomża Province, Akiva Rubinstein was plunged at an early age into the only intellectual life available to most Russian Jews. He went into a Yeshiva and studied the Talmud, living the kind of life that poor students lived in the monastic academies of the Middle Ages. He was excellent at those brain-testing studies, which involve powers of memory, and a fine analytic discrimination. Those who met him in England in the 1920s can attest that he had not lost his learning. And he spoke the fluent, cultured Hebrew that Russian Jewry has now bequeathed to the culture of Israel.

It is told of him that, in his teens, he found the only available Hebrew chess book, and learned it by heart with all its illustrative games. The subject captured him, and afforded him, eventually, an escape – if that is the proper word – from a career that might have ended in a Rabbinate. How he came to Łódź, measured his strength against the Master Salwe, and ultimately conquered the latter is too well known to need recapitulation. Suffice it to say that, in a very short period, from Kiev in 1904, when he was fifth in the Russian Championship, to 1912, in which he won no less than five international tournaments (San Sebastian, Pistyan, Breslau, Warsaw, and St Petersburg) – an all-time record this – he filled the treasuries of chess with masterpieces, and achieved a style and a distinction in his play that stands comparison with the performances of Capablanca.

Rubinstein, when I saw him, struck me as the most objective, impartial, open-minded player that was conceivable. It seemed always as if results mattered nothing to him. He was satisfied always to make the best – and only the best – move that he could find. It could be a spectacular sacrificial effort, it could be a refinement of end-game precision, it could be a middle-game strategic decision. His attitude at all phases, and however he was placed, seemed identical – placid – perhaps the placidity that masks the surface of the waterfall. If there was inner tension, he never showed it at the board. But it may well be that his extreme nervousness away from the board, a nervousness which eventually became an inability to cope with the everyday routine of life, was in some degree consequential on his chess achievement of the dispassionate.

Dr Hannak said of Rubinstein:

> He is the Spinoza of chess – building his positions with a crystal calm that is yet shot through with a creative fire controlled only by a will-power directed to searching self-criticism.

Certainly, any lover of chess who wishes to plunge into the real depths of the game can do worse than devote time to any collection of Rubinstein's masterpieces. In it he will find all aspects of the game – all the resources, all the refinements, brilliantly expressed.

Let me add that the victims of his brilliance included famous players – Lasker, Capablanca, Spielmann, Teichmann, Maroczy,

Duras, Marshall, Tartakower, and others who would hold their own in the modern tournament world.

2. CARL SCHLECHTER

by Heinrich Fraenkel

Carl Schlechter had the World Championship in the hollow of his hand, and how and why he failed to grasp such glory we shall see in a minute. He was a shy and timid man, but then he was lucky enough to be a Viennese, and the Vienna Chess Club was comprehensibly proud of their very own grandmaster; and one of the members, luckily, was Baron Rothschild of the famous banking family, and he wasn't the only wealthy member of that club either.

Thus the match for the world championship was arranged in 1910, but while on the numerous former occasions when Lasker successfully defended his title, the usual arrangement was for eight games up, draws not counting, it was felt that this time, with Schlechter, the famous 'draw-wizard' as the challenger, the match might well run to dozens or even scores of games, unless one gave it some definite limitation. Hence it was decided to limit the match to ten games, the first five to be played in Vienna, the other five in Berlin.

Schlechter's nickname, the 'draw-wizard', was well justified. While a giant at the chess-board, he was an amiable little man in private life and even in his profession he wasn't over-ambitious. He certainly had none of that ferocious determination that some of his fellow-grandmasters showed in fighting grimly for their every half point and in trying, for hours on end, to squeeze a win out of a drawn position. To get a draw from Schlechter was relatively easy for his peers (and sometimes even for his inferiors), but to beat him was considered almost impossible. As a matter of fact, in those years of his prime Schlechter hardly ever lost a game.

Hence, when that very short match with Lasker was arranged – the shortest ever for a title match – there was no doubt anywhere that, with a good many draws to be expected, one single win or less might well decide the issue.

Indeed the first game was a draw, and so was the second, but

neither of them was one of those timid affairs, with every risk excluded; on the contrary, they were fighting games from start to finish, and every time it was Schlechter who set the pace and made the running, and it was Lasker who had to ward off his challenger's unexpectedly fierce attacks; it was Lasker who, in every one of those two games, could just about manage to get away with a draw.

Came the third and fourth games, and by now the world champion, always a slow starter, seemed to have got the measure of his man and began to mix things up a bit in his very own shrewd manner. It would have floored many a lesser man, but it made no impact on Schlechter, who now had his chance of showing those truly wizardly defensive powers that had earned him his world-famous nickname. Whatever pitfall the world champion conjured up, the 'draw-wizard' on the other side of the board was not to be caught, and again and again he wriggled out of danger with what seemed to be the greatest of ease. So the third and fourth games too came to be drawn.

Came the fifth game – the last of the Vienna series – and for once the world champion got the better of it; and after the adjournment he soon achieved a position which, in spite of Schlechter's magnificently active and courageous defence, seemed to have all the makings of a win; but then on his fifty-fourth move, in some time-trouble and fatigue, Lasker made one of his very rare blunders. Schlechter grasped his chance in a flash, and all of a sudden the world champion found himself in a mating net. Subsequent analysis showed that by means of a queen sacrifice, he might have got away with a draw. But then, Lasker didn't, and on the fifty-ninth move, facing inescapable mate in two, he resigned.

And as the match (at 'half time' as it were) moved over to Berlin for its final series, all the chess-players in the world were agog with excitement. Surely, that meant the end of the great Lasker's tenure of the title. Surely there was a new world champion coming. After all, he merely had to draw every game to win the title! And if there was one man to be relied on for just that, surely it was Schlechter.

And draw indeed he did the sixth game and the seventh, though they were anything but placid draws: they were furiously fought for, every inch of the way, every move of the game. Lasker was

now extended to the full force of his great prowess and his even greater personality. He pulled out every trick he knew. He ran appalling risks and yet mastered them. He set up devilish traps and snares, and yet the man opposite would not be caught and never faltered; and so the sixth and seventh were draws, and the eighth game too; but then, at long last, in the ninth game – and for the second time in that gruelling match – Lasker had really the better of it; he had what might be considered a winning position – a slight advantage only, but one that should have sufficed for so masterful a player. But lo and behold, he made one little slip, and once again Schlechter grasped his chance and wriggled out of danger. Draw again, so everything depended on the tenth and last game.

That, undoubtedly, was the most dramatic game in the history of chess. Twice adjourned and running to seventy-one moves it was played on the eighth, ninth, and tenth of February 1910. Readers should easily find it in a good many anthologies of famous games, but in playing it over they should bear in mind the dramatic circumstances in which it was played; and they should spare a thought for gallant little Carl Schlechter who, on that most momentous occasion of his life, spurned the easy road to triumph and would have none of that meticulously safe manoeuvring which he could do so well, better indeed than anybody in the world. No, instead of playing for a draw he went in for something really alien to his style and character; in the opening he went into very deep waters indeed, quite uncharted at the time, and even before his tenth move he made a daring pawn-push, clearly indicating that he was throwing caution to the winds, determined to play for victory.

Lasker fought back magnificently and with equal courage, but round about the twenty-sixth and twenty-seventh moves, shortly before the first adjournment, Schlechter certainly had the better of it: and on his thirty-fourth move, early in the second session, he could have had the draw for the asking by choosing a simplifying line. Instead he made a more daring move, the better one to be sure, for it ought to have won. But on the next but one move Schlechter missed the strongest continuation, and Lasker quickly grasped his chance of wriggling out of mortal danger. Even so, some four or five moves later, Schlechter could still have got a

draw quite easily, but again he spurned it, seeking doggedly for a win when there wasn't any. It was now, and then all through the third session, that Lasker got his grip on the game and never let go of it, playing with inexorable precision right to the end. So the game was won, the match was drawn, and Lasker kept his title.

As for Schlechter, he had lived up to what he had told his friends before the beginning of the game. He was going to play for a win at all costs, for he didn't wish to win the title on the strength of that fluke in the fifth game.

He was a proud and gallant little man, and he was thirty-five years old when, but for his indomitable pride, he could have been champion of the world on that bleak February day of 1910. He died eight years later and, for many years now, he has been almost forgotten. Do you want to know how he died? He starved to death. There was little or no money to be earned for chess masters in the fourth year of the war. But none of his friends and his innumerable admirers knew how utterly destitute Carl Schlechter was at that time. He was much too proud to ask for help from anyone. And one cold winter day he was found dead in his room. There was no coal in his scuttle, no money in his pocket, and not a morsel of food in his larder. The doctor's polite verdict was: death from exhaustion.

3. GRIGORY LEVENFISH

by Gerald Abrahams (1961)

If a modern de Tocqueville ever undertakes an account of what Revolutionary Russia owes to its Ancien Régime, I hope he dedicates a few pages to chess. There is much to tell of Tsarist chess – apart from the Apocryphal glories of the hard-drinking Chigorin, the adopted 'father figure' of some rootless grandmasters. But special mention should be made of those whose lives overran both periods. Thus Russian chess owes much, if only because of all chess owes much, to the *emigrés* – to Tartakower, to Bernstein, to Rubinstein, to Znosko-Borowski, to the colossal Alekhine. It is also indebted to those masters who continued to live in Russia. Not the least of these was the man whose recent, and regretted, decease inspires these reflections: Grigory Levenfish (1889–1961).

A Jew from one of the few families who were allowed to live in the Russian capital, his home was St Petersburg, and he studied at the University there, where the standard was as high as the access was difficult. Having qualified as a glass engineer – and picked up, *en passant*, the title of chess master at a Karlsbad Tournament in 1911, he carried with him, into the new régime, two things that they valued – technical skill and chess ability. He also took with him a degree of 'intellectual' aristocracy, which was noticeable even among the high averages and rising standards of majority intelligence that are an aspect of triumphant Bolshevism. When he was in London in 1947, and I threw a tentative Latin tag at him, he proved to me that he had not forgotten his Latin. What struck me more was the barely concealed note of regret in his voice when he spoke of the days when Classics were valued – and he had once lived in that Arcadia.

In the Soviet world, I understand that he was a successful engineer. They say that Botvinnik is a successful engineer. There is evidence for both these propositions. There is also evidence that some Russian engineers contrive to achieve an extraordinary quantity of chess experience.

Unhappily, Levenfish achieved chess grandmastery in the Soviet at a time when youth was being overvalued. In 1937, having distinguished himself in the Soviet Championship, he played a match with Botvinnik, and was, according to informed opinion, slightly unlucky only to draw it. Strangely – or perhaps not strangely when, with Botvinnik's support, he might have got the eighth place in the Avro Tournament – that support was not forthcoming.

Nevertheless, right up to his death, Levenfish continued to be a force in Soviet Chess. When Alatortsev sought the title of grandmaster, and to that end challenged Levenfish to a match, he suffered massacre.

During the 1950s his name continued to be associated with good performances, to the great joy of all who were past their first youth. But during the last twenty years he enriched chess theory with a monumental work on the openings. Also, his end-game play was superb, and I can cordially recommend to anyone who knows the Russian alphabet, the little book that he wrote, in conjunction with Smyslov, *The Theory of Rook Endings*. If that book is not

perfect, the reason is that the subject does not lend itself to perfecting.

By the way of *requiescat in pace*, I give the score of a very fine game – played against Ilgin-Genevsky, at Tiflis in 1937. It is not without interest that Ilgin, too, was a refugee in Geneva in 1906.

WHITE:	BLACK:
G. J. LEVENFISH	A. F. ILGIN-GENEVSKY
1. P–Q4	P–Q4
2. P–QB4	P–K3
3. N–QB3	N–KB3
4. N–B3	P–B4
5. P×QP	N×P
6. P–K3	N–QB3
7. B–Q3	B–K2
8. O–O	O–O
9. P–QR3	P×P
10. P×P	B–B3
11. B–B2	N×N
12. P×N	P–K4
13. P–Q5	N–K2
14. B–K4	B–B4
15. B×B	N×B
16. Q–N3	N–Q3
17. B–K3	Q–B2
18. N–Q2	KR–B1

At this point let me say that the old Revolutionary seems to have outplayed the old Bourgeois. What White now produces is a counter-revolutionary piece of chess that must justify the inclusion of this game among the real masterpieces.

19. P–QB4	N×P
20. N–K4!	

Exchange of knights and capture of the QNP would lead to a draw, but this sacrificial move seems to lead to victory.

1

20. . . . . Q – K2

Observe that exchange of knight for bishop and retreat of the bishop to K2 would allow a sacrifice at White's KB7. This is worth considering. If 20. . . . . $N \times B$; 21. $P \times N$, $B - K2$; 22. $R \times P$, $K \times R$; 23. $P - Q6ch$, $Q - B5$; 24. $Q \times P$, $K - N1$; 25. $P \times B$, $QR - N1$; 26. $R - Q1$, $Q - K3$; 27. $N - N5$ and wins.

21. P – Q6

Better than B – B5 which just fails.

21. . . . . Q – K3

To have captured the pawn would have lost the exchange more easily.

22. N – B5	Q × P
23. Q × N	B – K2
24. Q – K4	R × N
25. B × R	Q × B
26. Q × NP	R – QB1
27. P – QR4	P – B4
28. QR – Q1	B – B3
29. R – Q7	P – QR4
30. KR – Q1	Q – N5
31. Q – N5	Q – B6

and Black resigned.

That game, I think, is as good an example as any of the extraction from a game of victory with the aid of brilliant and profound ideas. Both parties to that game have died, and are a loss to chess.

4. JACQUES MIESES

by Heinrich Fraenkel

'Ladies and gentlemen' (said the guest of honour) 'having got beyond the biblical span of three score and ten by exactly ten years now, I suppose I've passed the danger zone and I've nothing to worry about the next ten years.'

He didn't; or almost so. It was Jacques Mieses, speaking at a dinner given him by his friends on his eightieth birthday. He lived to within a few days of his eighty-ninth, and even at eighty-seven and eighty-eight he was still vigorous enough to take his daily swim in the Serpentine all summer long. When he came to dinner he used to astound my small boys by going down on his hands and knees and performing most complicated jerks and acrobatics. Being punctilious in his habits Mieses came to see us quite regularly every three weeks or so, and one day looking at my older boy, then aged about nine or ten, he told us that when he was that age in his native Leipzig elderly people – not so very elderly at that, just ordinary septuagenarians – would tell him of their vivid memories of Napoleon's grenadiers entering the city in 1806 and leaving it again six or seven years later when the famous battle of Leipzig was being fought.

There and then I asked Mieses to sit down at the chess table opposite my son. It wasn't much of a game for the boy could just about set up the pieces and shove them around a bit, and for a minute or two Mieses helped him do so. What I had in mind was to provide for a story which, over the years, would prove more and more embellishable. I was thinking ahead to the first decade of the twenty-first century – my son would then be getting on for seventy – and how in his local chess club they might talk about legendary masters of the distant past such as Mieses, whose links went back to the beginning of the nineteenth century.

'Mieses?' my son would up and say; 'Old Mieses? Why, I knew him well. He came to my father's house ever so often.'

'You didn't actually play chess with him?' an over-awed youngster might ask.

'I certainly did,' my son would say (and by then he'll be firmly

convinced of speaking the truth), 'many a game we played. Quite thrilling ones too. The old boy was a glutton for gambits, don't you know. Pity I seem to have mislaid all the scores.'

And with a modest afterthought (I hope!) he will add: 'Of course he won most of the time; after all, I was a mere child and he was a famous old grandmaster.'

Grandmaster indeed, and he certainly deserved the title if only for having amassed more brilliancy prizes than anyone in chess history. As for his tournament record that was inevitably handicapped by his enormous journalistic activity. One cannot concentrate on one's game as one ought, when having to dash to the telephone or the cable office every so often to file results and commentaries to various papers and news agencies, as he did.

Anyway he got around the world a good deal and, gifted with a charming sense of humour, he was quite a story-teller. He liked to remember how, on one of his American tours, someone addressed him in German, mispronouncing his name the English way: '*Sie sind Mister Meises?*' 'No sir,' came the curt answer: '*Ich bin Meister Mieses.*'

And then, of course, there is the famous story of Blackburne and the *ganeff*. This has been bowdlerized so much by people who heard it second or third hand that we might as well put the authentic version on record.

'Mieses, what is a *ganeff*?' Blackburne asked him at some tournament they both attended.

'Why do you want to know?'

'Well,' said the old British master, 'after I had trounced Gunsberg this morning I heard him say to someone: "*Der alte ganeff hat mich mattgesetzt.*" I know of course that *alte* means old and *mattgesetzt* means mated, and I jolly well did mate him. But what the dickens is a *ganeff*?'

'Not to worry,' said Mieses. 'No offence meant, I am sure.' He didn't like to admit that, strictly speaking, *ganeff* is Yiddish for crook.

But Blackburne wasn't to be fobbed off with vague and evasive answers. 'Tell me plainly,' he said, 'can one be a *ganeff* and a gentleman at the same time?'

Mieses gave a considered opinion. 'One can,' he said.

It was only in the last six months or so of his life that, his heart

as sound as ever, his mind began to wander; intermittently only, and invariably indicated by a sudden switch to English (for normally, of course, we used to converse in German).

One day when I had gone to see him in hospital he complained that so few of his old friends bothered to visit him. I knew that wasn't so and explained that being an old friend myself I came as often as I could. Whereupon he started musing and switched to English.

'Most kind of you indeed,' he said with all his old world charm of manner, 'but you come in a professional capacity'; and, unaware of my astonishment, he continued: 'You're a doctor of course, aren't you! Tell me one thing, dear doctor, the one thing I am really interested in: what do you know about the hereafter?'

When I confessed utter ignorance of the subject he rose a little on his pillow – a most polite gesture of dismissal as it were – and in a very stilted manner, quite unlike his usual style of conversation, he said: 'In these circumstances I can see no particular reason for continuing this conversation.'

On another hospital visit, having chatted as lucidly and charmingly as ever about the past, his sudden switch to English indicated the usual change of mood.

'Who are you, anyway?' he asked.

When I mentioned my name he mused a while and then said he knew another Fraenkel too. 'Writes books,' he said; 'on politics, history, and the like. Has written a chess book too. Under some pen-name or other.'

When I foolishly tried to explain that I was that person he got quite angry and shouted at me: 'How often must I tell you that I know more than one Fraenkel?' When I admitted that it was quite a common name and that, anyway, it didn't matter much who was who, he calmed himself and after a while, quite lucid again and falling back into German, he told me his favourite story about Chigorin. I had heard it often, for Mieses loved telling it.

'Chigorin,' he said, 'was very punctiliously set in his habits. Quite pedantic about his mealtimes: breakfast at eight, lunch at twelve, and dinner at seven. Never varied it. Which meant of course' – so he added with a chuckle – 'that Chigorin had breakfast when getting up at 8 p.m., lunch at midnight, and dinner at 7 a.m.'

There's just room for a short game, but I am not going to cite any of the innumerable brilliancy-prize games; they can be found in a good many anthologies. The last prize, incidentally, he got at the 1945 Hastings Memorial Tournament, fifty years after the famous first Hastings Tournament where also Mieses was among the competitors. When he got his last brilliancy award at the turn of 1945–6 he was getting on for eighty-one, and at just about the same period he played the game I am going to show. It was played at St Bride's in one of the ordinary London League matches for which Mieses turned out from time to time; and courteous as ever he insisted on leaving the top board to the club champion. He played second board, and luckily – there must have been more absentees than usual – I got as high up as third board, thereby sitting next to my old friend and enjoying his game rather more than my own pedestrian effort. I'll never forget the old boy's poker face when he tricked his opponent into that neat little trap. But let's see. Mieses is Black.

1. P–QB4, P–K4; *2.* N–QB3, N–QB3; *3.* P–KN3, N–B3; *4.* B–N2, B–N5; *5.* P–K3, P–Q3; *6.* KN–K2, B–N5; *7.* Q–N3, QR–N1! (a very shrewd move, for it was here that Mieses worked out the pretty mate he was to administer eight moves later); *8.* N–Q5, B–QB4; *9.* N×Nch, Q×N!! (I watched the man on the other side, no mean player he! But it was quite evident that he thought the old man had made a bloomer pardonable for one his age; anyway he grabbed that knight with alacrity, whereas Mieses seemed quite unruffled by the loss of his two rooks); *10.* B×Nch??, P×B; *11.* Q×Rch, K–Q2; *12.* Q×R, Q–B6!! (Mieses made this move without a second's hesitation, and now while excited players from both sides began to crowd round the board, the man on the other side began to see what he had let himself in for. He had quite a think, but the next moves were forced anyway); *13.* K–Q1, Q×Nch; *14.* K–B2, Q×BPch; *15.* K–N1, Q–Q6 mate. Not so bad for an octogenarian!

Personalities of Modern Chess

Harry Golombek (1962-3)

1. MIR SULTAN KHAN

THOUGH the game of chess was invented somewhere in north-west India round about the fifth century A.D., it was a long way from chess as we know it today. The board and the number of squares were the same, but the pieces had different moves. For example, pawns could move only one square initially and castling was unknown. Something like the ancient form of the game is still played to this very day in India, though it has lost and is losing much ground to what, for want of a better description, one must call the European form of the game.

The older type of game, while less dynamic than its modern counterpart, allows of much mysterious manoeuvring behind the lines, and demands deep positional insight if it is to be played well. Now, in the year 1905, in a remote village of the Punjab, a boy was born who soon showed a remarkable gift for the game. At the age of twenty-one he learned the modern form of chess and within a couple of years he had made such startling progress that he was able to win the All-India Championship with a score of 8½ out of 9.

This boy's name was Mir Sultan Khan and he might well have remained hidden in the obscurity of a Punjab village had it not been for the interest taken in him by an Indian notability, one, to give him his full name, Colonel Nawab Sir Umar Hayat Khan. Realizing that here was a native chess genius, he took Sultan Khan into his retinue and brought him to Europe so as to allow him a chance of competing against the best players there.

When he first came to Europe, in the early summer of 1929, Sultan Khan could neither read nor write a European language. The few scraps of knowledge he had about the openings had been picked up by watching other Indian players who were able to read English, and his style of play was greatly influenced by the older form of the game. In consequence he was, by modern standards, very weak in the openings and, curiously enough, not outstanding in the end game. In the middle game, however, he was already a

great master with a colossal gift for intricate and deep strategy.

His first trial of strength was not particularly promising. In a double round tournament at the Gambit Chess Rooms in London he came equal last with Condé with 1½ points, Yates coming first with 5 points, and Winter second with 4. Significantly, Winter won both his games against him and he was to exert an individual predominance over Sultan Khan throughout the Indian's career in chess.

Then, in August 1929, after having learned and studied much with Yates and Winter in the intervening months, there came his first appearance in the British Championship at Ramsgate. It was there that I first got to know him. Not that I was playing in such a lofty tournament as the British Championship at that time. In fact, being London Boy Champion, I was admitted to Section A of the Second Class where, according to that most kindly of chess editors, the late Harold Meek, my success against many opponents of experience stamped me as a very promising player.

It so happened however that I stayed at the same boarding house as Sultan Khan, and that we were the only two chess-players there. Considering the language barrier we understood each other remarkably well, partly by signs and partly by the use of chess pieces and the chess-board. For anything complicated I had recourse to his friend and interpreter, whose excellent English more or less compensated for his utter ignorance of chess. Sultan Khan, I discovered, was totally uneducated, rather lazy, and blest, or cursed, with a childish sense of humour that manifested itself in a high-pitched laugh. He loved to play quick games but, strange to relate, match and tournament chess were a trial to him. Partly, I suppose, this was due to his laziness; but I suspect that a more important factor was the feeling that he had to do not well, but extremely well, in order to justify himself to his patron. For, believe it or not, Sir Umar had brought him to Europe with the professed intention of making him world champion. And, had he persevered, I think this might well have happened.

Despite a loss to the Rev. F. E. Hamond in the first round owing to faulty opening play, Sultan Khan won the championship with a score of 8 points. He should have lost to Winter, who got down to a dead-won ending and then, exasperated by the Indian's failure to resign in a hopeless position, allowed a stalemate by a

careless blunder. How well I remember seeing Winter raging up and down the tournament room, literally tearing at his hair and swearing he would never play in the same tournament as Sultan Khan again – an oath which he had forgotten by the time the next tournament came round.

Towards the end of the year Sir Umar returned to India, taking Sultan Khan with him; but he returned in 1930, and now Sultan Khan began to make his real impact on international chess. At a mixed international at Scarborough, with six British and six foreign players, he shared fourth prize with the German master Ahues, below Colle, Maroczy and Rubinstein, but above Grünfeld and Sir George Thomas. At the international team tournament at Hamburg, playing on top board for Britain, he obtained the excellent score of 11 out of 17; and at the strong Liège tournament he came second to Dr Tartakower, ahead of such great masters as Nimzowitsch, Rubinstein, and Marshall.

The results of this year proved he was already of grandmaster strength and they were confirmed by his third prize at the Hastings Christmas Congress of 1930-1, where he scored 6 points to Dr Euwe's and Capablanca's 6½. It was in this tournament that he beat Capablanca in a magnificent struggle of some sixty-five moves. Once again he played on top board for Britain in an international team tournament, this time at Prague in July, and with outstandingly good results. He scored 11½ out of 17, beat both Rubinstein and Flohr, and drew with Alekhine and Bogolyubov. This was followed by a comparative setback at the British Championship at Worcester, where he came equal second with Winter, half a point behind Yates; but it was in this year that he won a hard-fought match against Dr Tartakower by 6½–5½.

He was heavily engaged in tournaments and chess events the next year; and in fact, throughout his brief career of three and a half years in Europe, he was almost incessantly occupied with chess competitions of one kind or another. A fourth prize at Hastings 1931–2 was succeeded by a fine performance at the international tournament in London, where he came equal third with Kashdan with 7½ points, below Alekhine 9, and Flohr 8. Shortly after this he just lost a short match against Flohr by 2½–3½, won first prize at a short tournament in Cambridge, and scored another fine performance in the great international tournament at

Berne. This was won by Alekhine with 12½ points out of 15, Dr Euwe and Flohr tying for second place with 11½ and Sultan Khan coming a good fourth with 11 points.

That year's British Championship was held at London, and I have the most vivid recollections of the event, since it was my own first appearance in the championship. Some of us found it rather distracting that for the first week electric drills were tearing up the road outside the room where we played. Not so Sultan Khan. His Indian calm was not to be disturbed and he regained his title in fine style. I remember that he played a Hungarian Defence against me – a wise choice, since I'd prepared something devilish in the Giuoco Piano for him. As it was, I still got a marked plus out of the opening; but had to fight hard to secure the draw in the middle game.

1933 was to prove his last year in Europe. He came equal third with L. Steiner at the Hastings Christmas Congress, retained his British Championship again at Hastings, and scored 7 out of 14 on top board for Britain at the Folkestone International Team Tournament. Then, on 29 December 1933, Sir Umar Hayat Khan returned to India taking Sultan Khan with him. It was said that he was disappointed at Sultan Khan's not having achieved world championship rank, but probably the truth of the matter was that the passing of the India Act that year necessitated his return to India, and it never occurred to him to leave Sultan Khan behind.

What happened to him after that? Well, many years later, to be precise twenty-three years later, at the Moscow Olympiad of 1956, I asked the Indian first board, Sapre, the same question. He told me that Sir Umar had died and left to Sultan Khan a small farm sufficient for his needs without too much labour. Since then there have been various rumours that he would like to return to the international chess world, but nothing concrete or authoritative. Perhaps one day we may yet see him heading a Pakistan team in the Olympiad. In any case, consider what vast gifts he must have had for the game, to achieve so much in so short a space of time.

The insidious yet powerful means by which he could defeat even the world's best players are shown by this game from the Prague International Team Tournament of 1931. Flohr was Black and the opening was a King's Indian Defence to the Queen's Pawn: *1.* P–Q4, N–KB3; *2.* N–KB3, P–KN3; *3.* P–B4, B–N2;

4. N–B3, P–Q3; *5.* P–K4, O–O; *6.* B–K3, QN–Q2; *7.* N–Q2, P–K4; *8.* P–Q5, N–K1; I think nowadays we would prefer to play *P–B3* here rather than this retrograde manoeuvre. *9.* B–K2, P–KB4; *10.* P–B3, P–B5; *11.* B–B2, P–QR4; *12.* P–QR3, N(K1)–B3; *13.* P–QN4, P–N3; it's a curious thing but 13. .... *P×P*, followed by the exchange of rooks, still leaves Black in grave trouble on the Queen side. *14.* N–R4, R–K1; *15.* P–B5, QP×P; *16.* P×BP, N×BP; *17.* N×N, P×N; *18.* B×P, N–Q2; *19.* B–B2, B–QR3; *20.* B×B, R×B; *21.* Q–B2, R–R1; so as to parry White's threats of *Q–B4* and *R–QB1*. *22.* O–O, B–B1; *23.* KR–QB1, B–Q3; *24.* N–B4, Q–K2; *25.* N×B, P×N.

2

Does it seem to you that Black is over the worst and that White can do nothing very much to him? Well, in another six moves Black has to resign. *26.* QR–N1, N–B1; *27.* Q–B6, QR–N1; *28.* R–N6, R×R; *29.* Q×R, Q–Q2; *30.* R–B6, R–B1; *31.* B–K1, resigns. There's nothing Black can do; if 31. .... *P–R5*, simply 32. *R×P*, while after 31. .... *R×R*; 32. *P×R*, the BP marches to Queen.

2. XAVIER TARTAKOWER

He was the wittiest man I ever met; he was also the bravest and most sincere and certainly the most imaginative chess-player I've ever known. This remarkable man was born at Rostov on Don in 1887, later resident in Vienna, and later still in Paris, where he died in 1956. I was privileged to enjoy his friendship for the last twenty

years of his life. The tournaments in which we played together were enriched by such witty conversations as I've never heard before or since; and even now, during the course of an international tournament, there comes a pang when I realize that Tartakower is no more; and I reflect how much more entertaining the moments would be if he were there to enliven them.

He was indeed a wonderful chess personality with wit the very essence of his being. Anecdotes to illustrate this exist in their myriads, some purely funny and others which gained enormously from the quizzical and inimitable manner in which he told them. In my mind's eye I can still see him now, looking at me with that slightly mocking yet wholly amiable manner, waiting to see how I would react to some sunny irony or jewelled paradox.

The manner I despair of conveying, but let me just give you a taste of the matter. There was the occasion when he lost no less than five games in succession in an international tournament. 'Tell me, grandmaster,' said an admirer, 'how comes it that a player of your experience contrives to lose so many games in a row?' The reply was, 'I had toothache during the first game, so I lost; in the second game I had a headache, so I lost; in the third game, an attack of rheumatism in the left shoulder, so I lost; in the fourth game I wasn't feeling at all well, so I lost; and the fifth game – must one win every game in a tournament?'

His wit was hardly ever malicious, and mostly aimed at himself, in particular in his capacity as chess master. I remember when the competitors in the 1948 Mariámské Lázně Tournament were taken to see a circus on a rest day, we were watching with some trepidation an acrobat walking the tight-rope far up in the heights of the tent. Tartakower turned to me and said: 'At least we chess masters don't have to do that' – the implication being, I think, that we had to do practically everything else in order to scrape a living.

Again he once wrote to me from Paris informing me he had been involved in an automobile accident. 'My friend who was driving', he wrote, 'was seriously injured, suffering a broken arm and rib injuries. As for me, I was injured in a less vital part of the human frame, to wit, the head, and, as you know, we chess masters don't have to use that much.'

In a similar style was the account he used to give of the only oc-

casion on which he was injured during the First World War. While on leave he was walking in Vienna and fell through a street-cover into a cellar. Fortunately he fell on the hardest part of his anatomy, his head, and hence suffered no serious injury; but there was an unfortunate repercussion in that the owner of the cellar sued him for material damage to his property.

Mention of his service in the Austrian army reminds me that Tartakower was consistently brave throughout his life. Decorated in the field for valour during the First World War when fighting in the Austro-Hungarian army, he was inevitably fighting on the other side in the next war. In 1941 I was stationed in an artillery unit in Northern Ireland, and my service there was relieved by a week-end trip to Nottingham where I was due to play on top board for the British against the Allied Forces. I anticipated an easy victory, as my opponent was an unknown Lieutenant Cartier of the Free French Army. I had the delightful disappointment of discovering that *le lieutenant* Cartier was no less a person than my old friend Dr Tartakower. When France fell, he had made his way to England via Oran and a British battleship; and there he was, looking just as quizzical as ever, incongruously attired in British battle-dress. Though by now approaching his middle fifties, he was as gallant and determined as ever in his fight for what he believed to be right.

Sincerity and honesty were not only virtues that he possessed in great measure; they were also qualities he prized highly in others. All the same, I think he recognized that to lie was a human failing that one had to pardon occasionally in one's friends. Once, knowing how he felt about all this, I tried to draw him out on the subject of great masters and their comparative honesty. Alekhine, he said, was an inveterate liar. Capablanca was an honest man; and then, knowing how close Réti and he had been in their youth and later on, I asked him about Réti.

'Oh,' he said with quiet relish, rather like an art connoisseur discussing his favourite artist, 'Réti was a dreadful liar. I remember once when we were both in South America, they came to me with a proposition that I should give a simultaneous display in another town for a certain fee. I was inclined to accept, but Réti dissuaded me strongly, pointing out that the venue was a long way away, that the fee was a low one not fitting for a grandmaster of my

eminence, and that I would do much better to rest quietly in my hotel. Convinced by his arguments, I refused the invitation; and during the early hours of the next morning I was awakened by a commotion in the courtyard of my hotel. Looking out of my window I caught sight of Réti stealing away to the railway station to catch the train to take him to give the simultaneous display I had refused.'

False pride and false modesty were both equally abhorred by Tartakower. He was a great adept at puncturing the bubble of reputation formed by either of these. Once when we were staying at the same hotel at the 1949 Southsea Tournament, a certain chess journalist insisted on showing us a large scrapbook containing his weekly columns. 'I am not', he said, 'a great problemist, of course, but I can guarantee that every problem in this book is correct.'

'Really,' said Dr Tartakower, 'every problem free from error, that is something.' And he turned over the pages until he came to a problem which, as he pointed out, could be solved in two different ways and was therefore 'cooked'. The journalist had to agree with this perforce; and meanwhile Dr Tartakower was still turning over the pages. Once again he found a faulty problem, and shortly afterwards took an amiable leave for his afternoon stroll. The journalist turned round to me: 'What an extraordinary chance', he said, 'that Dr Tartakower should turn to the only two diagrams in the book that contained incorrect problems.'

This tournament at Southsea coincided with a period when Tartakower's financial fortunes were extremely low. When I wrote to him conveying the invitation to play there, and telling that the first prize was £40, he replied accepting, and saying, 'Unfortunately I have just gambled and lost on one card a sum about equivalent to first prize in your tournament.' Gambling was his besetting weakness. Those tournaments that were held in casino towns were particularly fatal to his pocket. At both Ostend and Baden bei Wien, his hard-earned prize-money was expended at the baccarat table.

This explains why, though Tartakower worked incessantly all his life and earned quite a lot of money, both by journalism and the writing of books, he was nearly always a poor man. Yet he was very independent. When it was vitally necessary to produce some articles or a book to make ends meet, he would shut himself up

in his room in the rue du Mazagran in Paris and there would labour day and night until the work was perfected. He was extremely talented and versatile with his pen. The subject of chess, though he wrote about it extensively and variedly, was far from being his only occupation. He wrote poetry in three languages – Russian, German, and French. He produced monographs on all kinds of philosophic and scientific subjects. I remember that once, for instance, he was engaged on a work dealing with the relationship between colours and sounds.

I have left myself with little space to speak of his chess genius. Certainly he was one of the chess immortals, but there is a special flavour to his play, a chivalrous knight-errantry that makes him the noblest Don Quixote of all chess masters. From the rich legacy of games he has left us I've chosen one he played against Rudolf Spielmann at Vienna in 1913. He had White and the opening was a French Defence:

1. P–K4, P–K3; *2.* P–Q4, P–Q4; *3.* B–Q3, P–QB4; *4.* P–QB3, N–QB3; Tartakower thought a more prudent defence was exchange of both pawns in the centre by 4. .... *BP×P*; 5. *BP×P*, *P×P*; 6. *B×P*, *N–KB3*. Anyway, after Black's *4.* .... N×QB3, there came *5.* N–B3, N–B3; *6.* P–K5, N–Q2; *7.* O–O, Q–N3; *8.* P×P, B×P; *9.* Q–K2, Q–B2; *10.* B–KB4, B–K2; *11.* P–B4, N–N5; *12.* QN–Q2, N×B; *13.* Q×N, N–N3; *14.* QR–B1, P×P; *15.* N×P, N×N; *16.* R×N, Q–R4; *17.* B–Q2, Q×RP; *18.* KR–B1, B–Q2; Black would lose a piece after 18. .... *O–O*; 19. *R–B7*, so, *19.* R–B7, R–Q1; *20.* R×P, B–QB3 (see Diagram 3); and now comes a series of beautiful moves by White.

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21. R × B ch, K × R; *22.* B – N5 ch, P – B3; *23.* P × P ch, P × P; *24.* B × P ch, K × B; *25.* Q – B3 ch, K – K2; *26.* Q – B5 ch, R – Q3; *27.* Q – N5 ch, K – K1; *28.* Q – K5, R – N1; *29.* Q × R, B × N; *30.* R – B8 ch, K – B2; *31.* Q – B4 ch, and Black resigns.

3. H. E. ATKINS

Who was the strongest British chess-player? Not, I think, Staunton, despite the claims that have been made for him as world champion of his age. The opposition he encountered was not particularly formidable, nor was he in fact at his best for very long. Blackburne certainly achieved the most in the way of tournament successes; and if tournament success is the criterion, then one must award the palm to him. I entertain the hope that one day Jonathan Penrose will rival him in tournament triumphs – but that is yet to come. Meanwhile I am convinced that the strongest player was none of these, but that the Yorkshire schoolmaster, H. E. Atkins, was our best player. Of him alone in British chess could it be truly said that he had the makings of a world champion.

I got to know Atkins towards the end of his long playing career. He was then, that is to say from 1935 onwards, in his middle sixties; but even so it was obvious that here was a true master of the game, with the immediate comprehension of the vital positional points that characterizes your great chess-player. I say 'long career', but this shouldn't be taken to mean that Atkins played in a large number of tournaments. He was an amateur whose profession was teaching, and he was not prepared to give up more than a certain amount of his holidays to playing chess. In consequence, in a playing span of some fifty-odd years, he took part in only five international tournaments: these were Amsterdam 1899, Hanover 1902, London 1922 and the two international team tournaments of London 1927 and Warsaw 1935. Few enough in all conscience, but sufficient to gain him on the Continent the title of 'the little Steinitz'. Partly this was a reference to his prowess as a player, and partly this was a description of his style of play; for he was much influenced by Steinitz, and played a type of game that the great Bohemian would have commended.

Strictly speaking, I suppose, one should say that his interna-

tional career commenced a little earlier than Amsterdam; since he played in the Minor Tournament at the celebrated Hastings 1895 event, and there met a certain number of foreign masters, notably Maroczy who won first prize. Atkins was equal second with Loman of Holland, and thus acquired the title of British amateur champion, as the leading British player in the competition.

It was at Amsterdam in 1899, however, that he had his real international baptism; and he was very easily first, some four points ahead of a number of master players. Then came his outstanding performance at Hanover 1902, where he was third to Janowski and Pillsbury, above, among others, such great masters as Chigorin and Marshall. For an amateur with but little experience of such events this was indeed an amazing achievement. There was a curious repercussion of this event nearly fifty years later, when the question of the granting of international titles came up before a congress of the World Chess Federation. The British delegate had put forward the name of Atkins as worthy of the title of international master; and the Soviet representative, mishearing this as Aitken, questioned whether his results were enough to warrant such a distinction. 'This', replied the British delegate, 'was the Atkins who won third prize at the Hanover International Tournament of 1902; ahead of, among others, the Russian grandmaster Chigorin.' Rapid withdrawal of all objection by the Soviet delegate, easily understandable when one realizes what a cult they have made of Chigorin in the U.S.S.R.

After such a result as Atkins obtained at the Hanover tournament, the way seemed open for him to the highest honours in the chess world. But, alas for world chess and for British chess in particular, Atkins just wasn't interested. He didn't play in another international event till London, 1922, and then even his talents for the game were not enough to make up for his lack of practice, and he did badly. During the two international team tournaments of 1927 and 1935, he gave some glimpses of his real powers; but by then increasing years made the strain too heavy for him. I remember that at my first Olympiad, which was his last, at Warsaw 1935, he fell ill about two-thirds of the way through and had to be rested for the remainder of the tournament.

It was at Warsaw that I noticed how Atkins seemed to carry

the atmosphere and milieu of England and Yorkshire wherever he went. He made no concessions to foreign customs or languages, but expected foreigners to behave and speak just as he did. Before the event I had studied the language a little, and painfully acquired a vocabulary of some two-hundred-odd Polish words. Hence I was regarded as the interpreter of the team. One sunny afternoon, Alexander and his wife and I were seated in a café on a Warsaw boulevard. By the use of a larger proportion of my Polish vocabulary than I had wished, I conveyed to the waiter that we'd like some tea and cakes. It took some minutes for this complicated process to get under way. Then I noticed Atkins walking on the pavement outside the café. I hailed him, and he came and sat down at our table. The waiter came up and I was about to perform my task as interpreter when Atkins said in his dry precise voice – the sound was rather like the taste of soda-water, if I may be allowed to mix my similes – 'I think I'll have a cup of tea and a slice of cake.' The waiter beamed, nodded his head in full comprehension and hurried away to fulfil the order. Never, at any stage in the tournament after this, did I attempt to act as interpreter for Atkins.

Though he had so little time for international events he contrived to play in no less than eleven British Championships with the extraordinary result of nine first prizes. Only in his first British Championship tournament, at Hastings in 1904, and in his last, at Blackpool in 1937, did he fail to win the title; and in 1904 he was equal first with Napier and only lost after a play-off; while in 1937, at the age of sixty-five, he shared third prize with Tylor and myself. There has been nothing to touch this record in British chess, though again I should say that it is more than possible that Penrose will rival it in the future. Even he, however, will hardly achieve such a percentage of triumphs.

With it all, Atkins was the most modest and unassuming of men. Condescension on his part towards anyone would have been unthinkable. Take for example his attitude towards me, a young and aspiring player as opposed to one who had long been established among the very top and foremost of British players. He treated me as though we were equal – no, this isn't quite right; he even deferred to my judgement about both theory and actual positions, and would ask for my advice as though our respective

roles were exactly reversed. It's little wonder that Atkins was universally liked. He must have been a wonderful teacher. He certainly was a most friendly and amiable team-mate.

For a typical example of the iron logic with which Atkins would pursue his attacks, I go to his best international tournament, that at Hanover 1902 where he played with the White pieces against von Gottschalk. The opening was a regular Queen's Gambit which was a great favourite with Atkins. *1.* P – Q4, P – Q4; *2.* P – QB4, P – K3; *3.* N – QB3, N – KB3; *4.* B – N5, B – K2; *5.* P – K3, O – O; *6.* N – B3, P – QN3; *7.* B – Q3, B – N2; *8.* O – O, QN – Q2; *9.* Q – K2, N – K5; *10.* B – B4, N × N; *11.* P × N, P – KB4; this move brings in its wake a number of pawn weaknesses; I would have preferred here 11. .... *P – QB4.* Now see how Atkins increases the pressure and never for one moment relaxes his grip. *12.* P × P, P × P; *13.* Q – B2, P – N3; *14.* P – B4, P – B3; *15.* QR – B1, N – B3; *16.* Q – N3, K – N2; *17.* B – K5, B – Q3; *18.* R – B2, K – R3; a repulsive move, but it's difficult to see what Black can do against White's doubling of rooks on the QB file, with *P × P* to follow. *19.* KR – B1, N – K1; *20.* P × P, P × P; *21.* P – KR4, Q – K2; *22.* B – N5, R – Q1; *23.* Q – R4, P – R3; *24.* B × N, KR × B; exchange of queens followed by exchange of bishops allows White's rook to penetrate to the seventh rank with equally fatal results.

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25. R – B7, B × R; *26.* R × B, P – QN4; *27.* R × Q, P × Q; *28.* B – B4 ch, P – N4; *29.* B × P ch, K – R4 (if *K – N3*; 30. *N – K5* ch forces mate) *30.* R × P ch, K – N3; *31.* R × B, resigns, since he has no adequate means of fending off N – K5 ch.

4. E. D. BOGOLYUBOV

One way of classifying chess-players is according to their temperament – the optimistic and the pessimistic. The pessimists view the outcome of each game with the utmost doubt and trepidation. They entertain little hope of their attacks succeeding; and, should they win, then it's because of their opponent's stupidity or bad luck or both. Quite the reverse with the optimists. Their attacks are always sound and bound to succeed. They have every confidence in their ability to carry out the game properly right from the opening through the middle game and then on to the ending – if it should come to an ending. Every position on the board holds out delightful prospects. They only lose through some strange chance that is most unlikely to recur and, unlike the pessimists, they don't blame their opponents if they (that is, the optimists) win.

Now, one sometimes suspects that behind a front of diffidence there lurks a concealed arrogance in your pessimist. Perhaps, in his innermost self, he believes he is a great player beset, most unfortunately, by unlucky chances. This is as may be; but certainly your optimist knows that he is a great player. This cheerful certainty does in fact add to his real strength as a player and, when you do get great capabilities allied with great optimism, then you have a player of overwhelming force.

Such a personality was E. D. Bogolyubov, born in the Ukraine in 1889 and thus a contemporary of Alekhine and Capablanca. An optimist from the start – he was born on 1 April – he went through life with the profound conviction that he was the best player in the world, and never allowed defeats at the hands of the two great masters I've already mentioned – Alekhine and Capablanca – to shake his trust in his own powers. This happy and tranquil self-confidence was enormous. As an illustration take the telegram which he sent to the organizers of the 1927 New York International Tournament. They had invited him to take part in a tournament that was to include Capablanca, Alekhine, Nimzowitsch, Vidmar, Spielmann, and Marshall. Bogolyubov refused, and wired, 'Instead of mediocre tournament propose match myself and Capablanca.'

You might say that at the time in question Bogolyubov's high estimation of his own powers was justified by his results. He had won first prize at the great Moscow International Tournament of 1925, no less than 1½ points ahead of the second player, Emanuel Lasker, and 2 points above Capablanca. There was an ugly rumour that the other Russian players had deliberately offered less resistance to him in order to favour his chances for first prize; but this is not exactly borne out by the games and, anyway, he had most convincing results against the foreign players, beating Torre, Tartakower, Spielmann, Sämisch, Grünfeld, and Yates. Another fine tournament achievement of his was at Breslau in the same year. He came first with 9½ points, followed, at a respectful distance, by Nimzowitsch with 7½ points, and ahead of both Rubinstein and Réti.

Then too he had won matches against Nimzowitsch, Spielmann, and Euwe and later on, at Bad Kissingen in 1928, he again won first prize above Capablanca. Nevertheless, when he did get to his two world-championship matches with Alekhine in 1929 and 1934 he was most soundly beaten 15½–9½ and 15½–10½; and by this time Alekhine had advanced so far and Bogolyubov had receded so much in reputation that most people were surprised that the challenger managed to put up such a stout fight. Bogolyubov himself never seemed to understand that, after his best period was past, he no longer came into question as a candidate for world-championship honours. As late as 1951, during the Staunton Memorial Tournament, I heard him discussing the Botvinnik–Bronstein match and putting forward in all seriousness the proposition that he himself would have had excellent chances in a match against the world champion.

This conversation was in German; for, though he spoke his native Russian with a beautiful limpidity, German became his first language in the second half of his life. In 1925 he left Russia for Triberg in the Black Forest and was never to return to his native land. Although he visited England quite a number of times, he acquired no English. There is the story of how, at Nottingham in 1936, he came down to breakfast in his hotel on the first day. The waiter asked him for the number of his room and Bogolyubov replied with the one English word he had managed to pick up – 'beer'.

Curiously enough, he never did well in an English tournament;

his best was a fifth prize at London 1922; and he failed badly at Nottingham 1936 and in the 1951 Staunton Memorial Tournament. I remember commiserating with him on his failure to attain the prize list at Southsea in 1950, and remarking on how he always seemed out of form in England. 'Yes,' he replied, 'I never play well in a wet climate; why, when the Soviet Championship was held in Leningrad, a very damp city, I was only first by a margin of $1\frac{1}{2}$ points.'

Another aspect of his sunny and naïve optimism was manifested by a number of catch-phrases that evinced a genial contempt of his opponents. There was the one he used to employ after springing some bombshell of a surprise-move on his adversary – '*Diesen Zug hat der armer Lipschütz nicht erwartet*' ('this move poor Lipschütz did not expect'), Lipschütz being a sort of generic name for a well-meaning but feeble player. Then too there were the tones of mild astonishment in which he would say, 'Ah, see how the people play', when some other player actually did make a good move. Or, when he felt compelled to make complications even more complicated, *Man muss doch hauen* ('all the same, one must slash about').

I've used the word naïve, and there was in truth a certain 'child of nature' air about him that those who knew Bogolyubov at all well found endearing. Tartakower once, in describing his play, characterized him as a 'son of the earth', and he told me that Bogolyubov was very angry with him for some time after this article appeared. But Tartakower had not meant it in any prejudicial sense; and indeed Bogolyubov's normal reactions were very much those of the natural man as Rousseau had imagined him. I remember during his last tournament, at Belgrade in 1952, Bogolyubov and I were strolling in the streets of that beautiful city. We came to a square with a statue of some ancient Serbian king on horseback. 'Who', I asked, 'was he?' 'I don't know,' replied Bogolyubov, 'One thing is certain – he had no money.'

Before I give you a game of his, let me just emphasize that I haven't by any means intended to paint an ugly or ill-charactered picture of this great master. I've only tried to render him to you exactly as he was: optimistic to the *n*th degree, it is true, about his powers and potentialities as a player, but blest with a most sunny disposition and very much more easy to get on with than most

great masters. He was my friend during the last half a dozen years of his life, and I shall always cherish a small book he wrote, called *Schach-Schule* (Chess School) with the inscription on the fly-leaf 'To the esteemed master, Harry Golombek, in friendly remembrance, E. D. Bogolyubov'.

In the course of a very active playing career, Bogolyubov produced a large number of beautiful games; and the choice of one particular characteristic example is difficult. He himself published little in his life, and the selection that has been made by Brinckmann, in his book entitled *Grossmeister Bogoljuboff*, leaves a lot to be desired. Perhaps this game which he won against Réti in the 1925 Breslau tournament contains most of the true Bogolyubov in little space.

He had White, and Réti played a French Defence: *1.* P– K4, P– K3; *2.* P– Q4, P– Q4; *3.* N– QB3, N– KB3; *4.* B– N5, B– N5; the MacCutcheon variation, a favourite with Réti and one which he usually played pretty well. *5.* P– K5, P– KR3; *6.* B– Q2, B × N; *7.* P × B, N– K5; *8.* Q– N4, P– KN3; the alternative is *K– B1*, but Réti, in common with most experts, prefers to reserve the right to castle Queen's side. *9.* B– Q3, N × B; *10.* K × N, P– QB4; *11.* P– KR4, P– B5; this pawn move is not the best as it relieves White of any anxiety in connexion with the pressure on his QP. *12.* B– K2, P– KR4; *13.* Q– B4, N– B3; *14.* N– B3, Q– K2; *15.* N– N5, P– N4; *16.* P– R3; up to here Bogolyubov had used only five minutes on his clock and this was the first move over which he spent any real thinking time; the idea is to slow up Black's counter-attack on the queen's side while White gets on with the King-side assault. *16.* .... P– R4; *17.* P– N4, R– QR2; *18.* P × P, P × P; *19.* R– R3, P– N5; *20.* R– B3, P × P ch; *21.* R × P, R– N2; *22.* R– KN1, N– R2; *23.* R(B3)– KN3, B– Q2.

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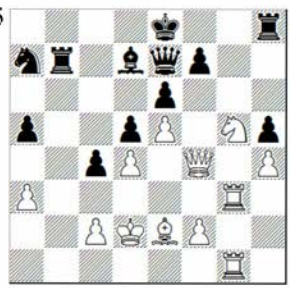

Up to here Réti has defended himself well against the massive onslaught Bogolyubov has mounted on the King's side; but this move is a mistake since it blocks the King's escape to Q2 and allows the ensuing combination. Now comes *24.* B × RP, P – B6 ch; *25.* K – K3, and Black resigns. For, after, 25. .... *R × B*; the point of White's sacrifice becomes clear with 26. *N × BP*, *Q × N*; 27. *R – N8 ch*, *K – K2*; 28. *Q × Q ch*, *K × Q*; 29. *R(N1) – N7 mate.*

5. VERA MENCHIK

When, in 1944, a buzz-bomb descended in Kent and wiped out the entire Menchik family it also destroyed the greatest woman chess-player that has ever lived. Vera Menchik was not simply the best woman chess-player of her time (she'd shown this repeatedly by winning the women's world championship with almost ridiculous ease), she was also the only woman player of whom one could say with any degree of truth 'She belongs to the master class.' When I was in Moscow in 1963 for the men's world championship match, I was told by a number of Russians that the present woman world champion, Nona Gaprindashvili, was as good as Vera Menchik – some said, to be even better in the future – but I'll believe this when I see it. Meanwhile, I hear that the present woman world champion has struck a bad patch. This, I feel, Vera would never have done, since she was nothing if not consistent, and variability was foreign to her nature.

You'll have noticed that I refer to her as Vera, and this is no empty use of her Christian name. We knew each other for some sixteen years and, though to a certain extent rivals over the board, away from it were good friends, and, in the years when I began to mix in international chess circles, companions. What struck one most about Vera in this connexion was her pleasant, even temperament. Nothing ever seemed to ruffle her and I don't remember her ever losing her temper. The nearest she ever came with me was on an occasion in the British Championship when, having achieved a positionally won game, in the insolent innocence of youth I began to whistle. I can still feel the sense of surprise at the unusually sharp tone of voice in which she asked me to stop whist-

ling. She was of course quite justified; I blushed, apologized, and proceeded to win the game in silence. That she had forgiven me was soon evident after the game, by the mild way in which she asked me where she had gone wrong and what, in my opinion, was the best move in the opening, which happened to be a Queen's Pawn, Nimzowitsch Defence.

This was another endearing trait in Vera's character. She was always willing, no, eager is the better word, to learn; and though, in her capacity as woman world champion, mistress of all she surveyed, still a humble devotee of the game fully conscious of such defects as she had, and always striving to increase her knowledge and command of the game. In illustration of which I remember her once saying to me, 'You know a lot about the Sicilian Defence; would you give me a series of lessons on it?' This was very flattering in itself since at the time I was a very young master indeed, and Vera was already well established as a chess expert; but it was something more than flattering, since she made it quite clear she intended to pay me for the lessons; and very young chess masters have one common scarcity – money.

You may perhaps be wondering where, seeing that Vera Menchik played in British Championships and was in fact a British citizen when she died, where did she get her foreign name? For all I know, you may be wondering too where I got mine, but I think I can leave that question to be answered thirty or forty years hence when someone, now maybe still an infant in arms, will do a new series of Personalities of Chess and, short of a subject, hit upon Golombek. Anyway, Vera was born in Moscow in 1906 from a Czechoslovak father and an English mother. She left Russia in 1921 and came to England, a fifteen-year-old girl. It was in England that she really learnt her chess, and she first came to the attention of the chess public by winning the British Girls' Championship.

There was one significant turning-point in her chess career in the period of the early 1920s. The great Hungarian master, Geza Maroczy, recovering from privations endured in the First World War and immediately after, came to stay at Hastings for quite a long time. Here he gave a lot of coaching to Vera, and the enormous value it must have been to her game is reflected by the mastery of technique that she showed in her play, just the sphere of the

game in which Maroczy was outstanding. It was at Hastings, incidentally, that we first met. In those days the British Boys' Championship was regularly held there and Vera, who watched the event, singled me out as a promising player, so I was subsequently told by the chess editor of the *Field*, G. E. Smith, who also happened to be my mathematics master at school. I did in fact notice her watching my play, and interchanged a few words with her, finding her surprisingly easy to talk to. She had a charmingly musical voice and the very faint trace of a foreign accent seemed to make it more melodious still. When I think of it I'm reminded of Shakespeare's words (I think it's King Lear talking of Cordelia), 'Her voice was ever soft and low, an excellent thing in woman.'

The first tournament for the Woman's World Chess Championship was held in London in 1927 at the same time as the first F.I.D.E. Olympiad. Vera won it with ease, winning ten games and drawing one out of eleven played. She was in fact to win all the Women's World Championship tournaments that were held in her lifetime. In her second one, at Hamburg in 1930, she lost the only game she was ever to lose in these competitions. It was a double-round tournament between five players, and Vera lost one and won one game against the German representative, Fraülein Henschel. In the later events her predominance was more marked. At Prague in 1931 she was first with eight points out of eight. At Folkestone she was first with fourteen out of fourteen, in 1933; at Warsaw in 1935 she scored nine out of nine: and again she obtained fourteen out of fourteen at Stockholm in 1937. In her last championship, at Buenos Aires in 1939, she was first with seventeen wins and two draws, out of nineteen games.

Second to Vera in this tournament was Sonja Graf with a score of sixteen points. In the three or four years preceding the Second World War she had been the chief opposition to Vera's domination of women's chess; but the gulf between the two was wide – rather like that separating the gifted amateur from the real master. Sonja Graf could combine well; but she was totally lacking in Vera's understanding of position play, as was shown by two individual matches in 1934 and 1937, when she was resoundingly beaten by her. She did eventually manage to equalize matters with Vera in a curious way. Vera Menchik, though known by this name

throughout her life in the chess world, was in fact Mrs Stevenson in the latter part of her life; she married R. H. Stevenson, the then secretary of the British Chess Federation. When the Second World War broke out Sonja Graf was in South America and she stayed there for the rest of the war. There she married an American and became Mrs Stevenson.

I have mentioned Vera's positional understanding of the game and also her readiness to learn. These two factors make her comparatively early death all the more tragic and wasteful, since they meant that, had she lived, Vera might well have risen to greater heights as a player. As it was, her sound scientific style brought her wins over a number of great players. Those who lost to her were termed members of the Menchik club; and this coterie included Dr Euwe (twice), Reshevsky, Sultan Khan, Colle, Alexander, Opocensky, and Yates. It so happened that she played a very large number of games against Sir George Thomas, and here she had rather the better of it with eight wins, six losses, and twelve draws.

Vera's defects as a player were almost the complement of her virtues. A great believer in the scientific approach to the game and the theory that there was no situation in chess that could not be dealt with if only one used common sense, she nevertheless, or perhaps for that very reason, was failing in imagination. Give her a copy-book problem and she would solve it like a copy-book. But present her with new and original ideas or situations in which these were called for, and she was at a loss. Perhaps it was for this reason that such geniuses as Alekhine, Capablanca, Botvinnik, Keres, and Fine won every game they played against her. Capablanca in fact beat her nine times and Alekhine eight. That Dr Euwe lost twice to her, despite the circumstance that this was in a period when he was round about his very best, must be due to the fact that he himself is a great believer in scientific method just as Vera was.

But I shouldn't like to give the impression that she was lacking in combinative talent. Given the opportunity, Vera could conduct an attack with a verve and an elegance any master would have been proud to own. Take, for example, the fourteenth game of her second match against Sonja Graf in 1937. She had White, and the opening was a Queen's Gambit Declined, Half Slav Defence.

It started off: *1.* P–QB4, P–K3; *2.* N–QB3, P–Q4; *3.* P–Q4, N–KB3; *4.* N–B3, QN–Q2; *5.* P–K3, P–B3; *6.* B–Q3, B–K2; *7.* O–O, O–O; *8.* P–K4, P×KP; *9.* N×P, N×N; this, in conjunction with the *N–B3* that follows is a typical error for such positions. Safe enough for Black is 9. .... *P–QN3* followed by *B–N2*. White continued in the game with *10.* B×N, N–B3; *11.* B–B2, P–B4; *12.* P×P, Q–R4; *13.* B–K3, this is a subtle finesse. One might have thought that the direct 13. *B–Q2* would be best but in fact White wishes to induce Black to play *B×P*. *13.* ... B×P; *14.* B–Q2, Q–B2; as a matter of fact, rather better here would have been *B–N5*. *15.* B–B3, B–K2; *16.* Q–K2, P–QN3; *17.* N–N5: a very good move and the start of an impressively carried out King-side attack. *17.* .... P–N3; *18.* Q–B3, B–N2; *19.* Q–R3, P–KR4; *20.* QR–Q1, N–N5.

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Now what is the decisive move? Note that if 21. *Q×P*, with the idea of 21. .... *P×Q*; 22. *B–R7* mate, Black escapes scotfree by 21. .... *Q×P ch.* However, in the game White played *21.* R–Q7, and Black resigned since now if 21. .... *Q×R*; 22. *Q×P*, *P×Q*; 23. *B–R7* mate.

Some Olympian Moments

by Harry Golombek (1960–1)

1. ALEKHINE–EUWE (1936)

ALEKHINE'S defeat by Euwe in 1935 had been a salutary lesson to him. With iron determination he set to and prepared himself thoroughly, both physically and mentally, for his return match in 1936. (He regained the title when the match ended, early next year.) Other things being equal there was no doubt who was the greater player and Alekhine regained his title by 10–4 and 11 draws. Five more games were played but they were exhibition games and could have no bearing on the result in any case. So Alekhine was once again world champion and Capablanca was doomed to languish without ever getting a chance of a match. Only at the very end did Alekhine give his old opponent his due; for just before his death Alekhine was engaged in preparing a book on Capablanca in which he amply recognized the Cuban's genius. But he never lived long enough to finish the work.

As an example of the vigorous way in which Alekhine brushed aside Euwe's resistance in the second match, I give the sixth game. Alekhine had White, and the game started with *1.* P–Q4, P–Q4; *2.* P–QB4, P–QB3; *3.* N–QB3, P×P; *4.* P–K4, a real gambit, as you can see, Euwe played *4.* .... P–K4; *5.* B×P, P×P; *6.* N–B3, P–QN4; a bad move, better was *B–QB4.* Against 6. .... *P×N,* Alekhine intended playing 7. *B×P ch, K–K2;* 8. *Q–N3.* To return to the game, in answer to *6.* .... P–QN4; Alekhine played *7.* N×NP, *P×N* being bad on account of 8. *B–Q5.* So Euwe played *7.* .... B–R3; *8.* Q–N3, Q–K2; if 8. .... *B×N;* 9. *B×P ch, K–Q2;* 10. *N×P,* and White wins. *9.* O–O, B×N; *10.* B×B, N–B3; *11.* B–QB4, QN–Q2; *12.* N×P, R–QN1; *13.* Q–B2, Q–B4; *14.* N–B5, N–K4; *15.* B–B4, N–R4; *16.* B×P ch, K×B; *17.* Q×Q, B×Q; *18.* B×N, R–N4; *19.* B–Q6, B–N3; *20.* P–QN4, R–Q1; *21.* QR–Q1, P–B4; *22.* P×P, B×P; *23.* R–Q5, resigns; since he must lose at least the exchange. This was one of the shortest games played in the World Championship.

2. BOTVINNIK–KERES (1948)

Alekhine's sudden death in Portugal, in 1946, confronted the chess world with an unprecedented situation. Never before had a world chess champion died while in possession of the title; and now a long chain of champions, almost a hundred years long, had been broken. At length F.I.D.E.* produced a workmanlike plan to fill the gap. The world's best six players were to meet each other four times in a match tournament to decide the title. Then came the question of who were the best six players. Capablanca having died in 1943, there was only one ex-world champion living, Dr Euwe, and he was therefore an obvious choice. Equally obvious were Botvinnik and Keres from the U.S.S.R., and Fine and Reshevsky from America. The remaining place was given to the young Russian player, Smyslov, partly on the grounds of his excellent results in the Soviet tournaments, and partly because of his third place in the strong international tournament at Groningen in 1946. In this latter event Botvinnik was first and Dr Euwe second, while Najdorf and Szabo came a point below Smyslov.

It was intended to hold the first half of the tournament at The Hague in Holland and the second half in Moscow; but, almost at the last moment, Fine said he couldn't play; and the organizers decided that the five players left should meet each other five times, with ten rounds at The Hague and fifteen at Moscow. I well remember attending the opening ceremony at The Hague Town Hall on 1 March 1948, partly because it happened to be the thirty-seventh anniversary of my birthday, and partly because of the amazing influx of Russians – it seemed that practically every Russian grandmaster was there, either as a journalist or as a second; and there was also a party of non chess-players including a doctor, a radio commentator, and a ciné-cameraman. The Russians were determined their candidates should not suffer from want of backing.

From the first it was apparent that Botvinnik was in amazing form. In the first cycle he beat Euwe, Keres, and Reshevsky, and drew with Smyslov – that is, 3½ points out of 4, and his subsequent progress was almost equally impressive. He lost only two games,

* The International Chess Federation.

one to Reshevsky and the other to Keres, when the issue was already decided, and he won first place with three points to spare. The final scores were Botvinnik 14, Smyslov 11, Keres and Reshevsky 10½, and Dr Euwe 4. Thus Botvinnik had proved beyond all possible doubt that he was the world's best chess-player. In 1948, at any rate, he was as much ahead of his rivals as Alekhine had been in 1931. Of the others, Smyslov had shown much promise in coming second while being the youngest player of the tournament; and Euwe's disastrous reverses were such that he never really recovered his chess form.

As a sample of the powerful sort of chess Botvinnik was playing in this tournament I'll give you the game he won against Keres in Round Ten, the last that was played at The Hague. Botvinnik had White and the Opening, a Queen's Pawn, Nimzowitsch Defence, went as follows: *1.* P–Q4, N–KB3; *2.* P–QB4, P–K3; *3.* N–QB3, B–N5; *4.* P–K3, O–O; *5.* P–QR3, B×N ch; *6.* P×B, R–K1; *7.* N–K2, P–K4; *8.* N–N3, P–Q3; *9.* B–K2, QN–Q2; not a very good move. He should play 9. .... *N–B3*. White played *10.* O–O, P–B4; *11.* P–B3, BP×P; and this opening up of the position favours White's two bishops; instead Black should play 11. .... *N–B1*. The game continued with *12.* BP×P, N–N3; *13.* B–N2, P×P; and now came a nasty surprise for Black. *14.* P–K4, B–K3; *15.* R–B1, R–K2; *16.* Q×P, Q–B2; and this Q move is bad since it loses time as White at once shows. His best chance of emerging with a whole skin was 16. .... *N–R5*; followed by 17. *B–R1*, *Q–N3*; exchanging queens. As it was White played *17.* P–B5, P×P; *18.* R×P, Q–B5; *19.* B–B1, Q–N1; and now, you'll hardly credit it, but the game lasts only another four moves. *20.* R–KN5, N(N3)–Q2; *21.* R×P ch. I was watching Keres's face when this move was played, and could see how completely he was surprised. He played *21.* .... K×R; *22.* N–R5 ch, K–N3; other king moves are also hopeless; for instance 22. .... *K–R1*; 23. *B–KN5*. Well, after *22.* .... K–N3; White played *23.* Q–K3, and Black resigned, mate being inevitable.

3. BOTVINNIK–SMYSLOV (1958)

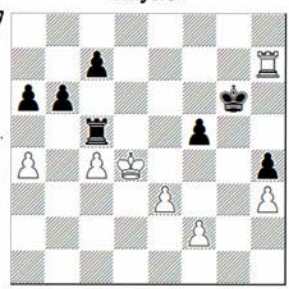
In 1957, Smyslov was world champion; but Botvinnik had the

right to a return match the following year, and devoted the interval between matches to a most exhaustive preparation for the encounter. Though some twenty years older than Smyslov, he was still such a marvellous player that one couldn't be sure he wouldn't achieve a return as world champion. I remember that, late in 1957 when the European Team Championship was being held at Vienna, Smyslov said to me, 'Maybe these six games are the only games I'll play as World Champion.' It is possible he wasn't speaking very seriously on that occasion; if so, he was speaking the truth without realizing it; for some six months later he was no longer World Champion.

The return match started in March 1958 and Botvinnik struck three overwhelming blows by winning the first three games in succession. Nobody, not even Smyslov, could surmount such a handicap; and Botvinnik won back his title by 12½ to 10½ after twenty-three games had been played. It may seem a curious thing to say, but I believe Smyslov lost the match through underestimating Botvinnik. In consequence, his preparation for the contest was not nearly so thorough as Botvinnik's, a circumstance that was reflected very strongly in the opening play.

It seems too that this match had a shattering effect on Smyslov's confidence in his own powers as a player. For there has been a marked decline in his tournament results since then. Here, from the 1958 Botvinnik–Smyslov match, is a typical example of the importance of end-game play. The position given is from the fourteenth game of the match.

Smyslov



Botvinnik

Play now went *44.* R – Q7, K – B3; *45.* R – Q5, R – B3; *46.* K –

B3, R – K3; *47.* R – Q4, K – N4; *48.* R – Q7, R – QB3; *49.* K – N4, K – B3; *50.* R – Q4, K – N4; *51.* R – Q8, R – K3; *52.* R – QB8, P – B5; *53.* P × P ch, K × P; *54.* R × P, K – B6; *55.* R – KR7 R – K5; *56.* R – R6, P – N4; *57.* RP × P, P × P; *58.* R – B6 ch, K – N7; *59.* K × P, R – K7; *60.* P – B5, R – N7 ch; *61.* K – R6, R – R7 ch; *62.* K – N7, R – N7 ch; *63.* R – N6, R – B7; *64.* P – B6, K × RP; *65.* P – B7, K – N7; *66.* R – QB6, R – N7 ch; *67.* R – N6, R – B7; *68.* P – B4, and Black resigns. This ending contains so much that I have been unable to make comments for lack of space; but it's play like this that wins world championships.

4. ROBATSCH–TAL (LEIPZIG OLYMPIAD, 1960)

In the thousand odd games that were played in the 1960 Leipzig Olympiad* it's not difficult to find numerous examples of fighting spirit. As one might have expected, some of the most striking appear in the games of the then World Champion, Tal.

Look at the position shown above. Now Robatsch is a highly talented player, who was in particularly fine form at Leipzig where in fact he won the prize for the best score on top board; and he looked well set for a win at the point shown in the diagram. The problem for Black is – how is he to get any counter-attack? He solves it in typical Tal fashion – with a sacrifice. He plays *21.* . . . . Q × R; *22.* P × Q, R × N; *23.* K – N1, B × P; *24.* R – QB1, R × RP; and now if you consider the position you'll see that Black has regained his two lost pawns and has a rook and minor piece for the

* For a description of this Olympiad, see part 3, page 159.

queen, together with some attacking chances along the open lines, all grist to Tal's mill. White sees his king-side needs more protection so he plays *25.* B–B2, P–Q4; *26.* B–N3, N–R4; *27.* Q–K3, and now comes the fierce thrust *27* .... P–N4; almost too fierce since though it assaults White's position it also lays Black's own king-side open to attack. Next comes *28.* Q–Q4 ch, K–N1; *29.* R–K1; the point of this move is that the key piece in Black's attack is his centralized bishop and this must be eliminated at all costs. Black plays *29.* .... N×B; and the game continues with *30.* R×B, P×R; and not 30. .... *N×R*; on account of 31. *Q×P ch*, winning back the piece and the pawn. So *31.* Q–Q5 ch, R–B2; *32.* Q–Q8 ch, K–N2; *33.* Q×P ch, K–R1; at this stage White was in acute time trouble, so he played the obvious *34.* Q–Q8 ch. Instead he should have played 34. *K–N2*, and after 34. .... *R–R4*; 35. *Q–Q8 ch, K–N2*; 36. *P×N*, Black would have been unable to defend his important K pawn. However, White missed this chance and played *34.* Q–Q8 ch. Now Black, as you'll see, can get around to defending his K pawn; the game continues *34.* .... K–N2; *35.* K–N2, R–R3; *36.* P×N, R–K3; *37.* Q–N5 ch, K–B1; *38.* P–B5, R–K1; *39.* P–B6, P–K6; and now Black even seems to be winning; but he's held back by the open position of his king. White plays *40.* Q–B5 ch, K–N1; *41.* Q–B6, R(K1)–KB1; *42.* Q–K6, K–R1; *43.* Q×KP, R P: *44.* Q–Q4, P–R3; *45.* P–R4, P×P; *46.* Q×P, R–KN3; *47.* Q–Q4 ch, R(B1)–B3; and a draw was agreed. It's clear that White's only winning chance lies in the advance of his QBP and he can't get this pawn past the fifth rank.

5. KERES–BILEK (LEIPZIG, 1960)

Ever since Paul Keres first burst upon a delighted chess world at the age of eighteen, in the Warsaw Olympiad of 1935, Keres has shone with a quite unparalleled brilliance in these events. Not even the great Alekhine produced so many beautiful Olympic games as Keres, and from the games that he has played in Olympiads alone one could select an anthology characterized by elegance and correctness to an extraordinary degree.

Naturally, with the years, Keres's style has deepened and

matured. From the 1935 event I retain an impression of dazzling brilliance, though I would not like to guarantee that all the combinations and sacrifices were necessarily sound. Of late, Keres has scrupulously avoided variations that smack of unsoundness, and often played games that are masterpieces of technical accuracy. But, all the same, the spark of brilliance still lights up with him more than with most grandmasters. He has not allowed the fact that he is now a complete master of defence to obscure his natural enormous attacking gifts. These attacks may not have the almost feverish intensity of Tal or the crushing force of Geller; but they have their own clear, bright, shining brilliance that make them most attractive.

Look, for example at this position:

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The Hungarian master Bilek has been unwise enough to play the Sicilian Defence – unwise because Keres has scored some of his most famous victories against this defence – and against the world's best players, from Botvinnik downwards. In this position he has already sacrificed a pawn to open up attacking lines, and now comes a piece sacrifice that shatters the Black formation: *15.* B × QP, P × B; Black can refuse the sacrifice by 15. .... *O – O – O*; but then comes 16. *P × P*, and White's a pawn up with much the better game. So, *16.* N × P, Q – Q3; forced, since if 16. .... *Q – Q1*; 17. *N × N*, followed by 18. *B – N6*, winning materially. White clears the lines now with *17.* N × N, B × N; if *Q × N* then 18. *N × B*, *K × N*; 19. *B × P ch.* Now comes another beautiful move, *18.* B – B5, to lay bare the position of the Black king. Black must take the bishop; so *18.* .... Q × B; *19.* Q × N, P – B3; he can't move his rook without being mated; for if 19. .... *R – KB1*;

20. *N – B6* mate; or if 19. .... *R – KN1*; 20. *N – B6 ch, K – B1*; 21. *N × P ch, K – K1*; 22. *Q × Q, B × Q*; 23. *KR – K1 ch*, and mates in a few moves. In the game, after Black's *19.* .... P – B3; there follows *20.* N – P ch, K – B2; *21.* Q – K6 ch, K – B1; the king could go to N2 but then comes 22. *N – R5 ch, K – B1*; 23. *Q – R6 ch, K – K1*; and Black is quite helpless. As played White still brings his KR into action with *22.* KR – K1, threatening to chase the queen away from the protection of the KB by *P – QN4*. So Black plays to diminish the force of White's attack, *22.* .... R – Q1. He could have tried to prevent *P – N4* by 22. .... *P – QR4*; but then 23. *N – Q7 ch, B × N*; 24. *R × B, R – K1*; 25. *P – B6*, and all is over. We're near the end in any case, for after *23.* R – R ch, B × R; *24.* N – Q7 ch, Black resigns (because of 24. .... *B × N*; 25. *Q × B, B – K2*; 26. *P – B6*).

I think you'll agree with me that this was a lovely piece of attacking chess.

PART TWO

THE MASTERS AT WORK

I. SIMULTANEOUS DISPLAYS

In 1960, a game-composing competition was thrown open to Network Three chess enthusiasts. Entries were short-listed by Assiac *of the* New Statesman, *and the best six finalists (all strong players) nominated by that doyen of British chess, Sir George Thomas. Their 'prize' was to play a simultaneous match against the Yugoslav grandmaster Svetozar Gligorić. Their games, annotated by leading British players, were then broadcast.*

It should be noted that Gligorić did not claim the usual privileges of the simultaneous-displayer. With typical panache and chivalry, he took Black and White on alternate boards; and *he agreed to play – with clocks – to the same time limit as his opponents, so that he was committed to moving six times as fast as they.*

A second series was broadcast in 1961, the grandmaster then being Laszlo Szabó, of Hungary. Only three of his games are given.

1. J. E. LITTLEWOOD *v.* GLIGORIĆ

(annotated by P. H. Clarke)

THIS game ends in a draw, but it is full of incident and more interesting than many a won game. Mr Littlewood, who in his first attempt at the British Championship (1959) scored seven points, has a lively and enterprising style. When Grandmaster Gligorić chose a particularly sharp variation of the Sicilian Defence, he was not afraid to accept the challenge.

The opening moves were: *1.* P–K4, P–QB4; *2.* N–KB3, P–Q3; *3.* P–Q4, P×P; *4.* N×P, N–KB3; *5.* N–QB3, P–QR3; the Najdorf Variation, named after the South American – but originally Polish – grandmaster who first played it successfully. It is very popular in master chess, I suppose because it guarantees Black good counterplay. One can truly say that in the Sicilian both players have the initiative. White now played *6.* B–QB4. Bobby Fischer is fond of this move and has scored many victories with it. But perhaps most famous of all was a game he lost – to Tal in the penultimate round of the 1959 Candidates' Tournament. He sacrificed a piece for a brilliant attack only to lose his way in the end. The move has the advantage of being very aggressive – the bishop threatens Black's king position; the disadvantage is that it is more exposed to attack on QB4 and may get shut out of play

if Black keeps a pawn at K3. We shall see these ideas to better effect as the opening develops. On each of the next few moves there are many alternatives; I don't propose to go into these, because what is correct according to theory one day is wrong the next, and in any case the choice may depend on personal taste.

Before going on I will add that the classic precepts of positional play in the Sicilian say that White should develop his bishop on K2. Play continued: *6.* .... P–K3; *7.* B–N3, B–K2; *8.* P–B4, P–QN4; it is safer to castle, but this risky-looking advance is often played these days, not only in this variation but in several others. White must play very actively even to hold his own. *9.* O–O, P–N5; *10.* N–R4, O–O. To take the KP would be too reckless; White could reply with *P–B5* with a very strong attack indeed. *11.* P–K5. This advance is natural and also necessary to defend the KP, which Black could attack a second time by

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(Position after White's *17.* Q–B3)

.... *B–N2.* The other thrust – 11. *P–B5* – is not so good, because Black blocks the position in the centre by replying .... *P–K4* and later ....*B–N2.* *11.* .... P×P; *12.* P×P, N–Q4; this is a mistake which allows White to change the course of the game by a small combination. The correct reply was 12. .... *N–K5*, when the chances were about even. Littlewood now seized his opportunity by *13.* N–KB5. We can imagine that Gligorić forgot about this, and we must remember that he *was* giving a simultaneous display. Black is forced more or less to take the knight or else lose his valuable black-squared bishop. So he played *13.* .... P×N; *14.* B×N. Now White has a clear ad-

vantage. If we want to find the reason, it is because his king's bishop has become exceptionally active. To sum up we can say that his opening plan has succeeded completely. Black is now in great difficulties. *14.* .... R – R2; *15.* B – K3, R – Q2; *16.* N – N6, R – B2; *17.* Q – B3 (see Diagram 10).

White is playing very strongly. He avoids trying to chase the rook any more by *N – R8*, against which there was the neat reply .... *B – B4*; and if 18. *N × R*, then *B × B* with check. Instead he prepares to increase the pressure by bringing his QR to Q1. *17.* .... B – B4; *18.* QR – Q1, Q – K2; *19.* N × B, R(B2) × N. He recaptures with this rook because he needs the other rook to guard his KBP. As we shall see, that is the weakest point in Black's position. Now, *20.* B × B, R × B; again the best. If 20..... *Q × B ch*; 21. *K – R1*, White has the strong threat of *P – K6*. *21.* Q × P. So White has won a pawn. That is not so important in itself; the main thing is that he has retained his dominant position in the centre with considerable pressure against Black's king side. Taking these factors into consideration, we can say that White should win. *21.* .... N – B3; *22.* B × N. Now this is a very bad positional error, which ruins most of Littlewood's previous fine play. The main theme of the game so far has centred around White's bishop; as its activity increased so did White's initiative. To exchange it when it stood so well was the last thing he should have done. The more's the pity since he could have played 22. *P – K6* to great effect. Black could not then play 22. .... *P × P* because of 23. *B × P ch*, *K – R1*; 24. *Q × R ch*, etc. Nor could he have defended his *KBP* by 22. .... *N – Q1* on account of 23. *P × P ch*, *N × P*; 24. *B × N ch*, *R × B*; 25. *R – Q8 ch*, *Q × R*; 26. *Q × R ch*, *K – R1*; 27. *Q – B8 ch*, and again Black is mated. Black would therefore have been reduced to 22. .... *P – B3*, but after 23. *Q – K4*, White is all set to win. His passed KP would be enough to decide the game.

To return to the actual game. Gligorić played *22.* .... R × B; *23.* R – Q7. White still has his extra pawn and some threats, but it is very difficult for him to make any more progress against Gligorić's very resourceful play. In fact Black's play from here onwards is an object lesson in the art of defending an inferior position. *23.* .... Q – B4 ch, 24. K – R1. If 24. *Q – B2*, *Q × BP*; 25. *R × P*, *Q × Q ch*; 26. *R (B7) × Q*, *R × R*; 27. *R × R*, *R – B8 ch*,

the rook-and-pawn ending is drawn. Now White threatens the KBP. *24.* .... P – N3; *25.* Q – B3, Q – B5; *26.* R – Q6, probably 26. *R – K7* was slightly stronger. Littlewood's move is very tempting, for Black cannot exchange rooks because the passed QP would be too powerful, while at the same time he threatens P – K6. However, the grandmaster finds a subtle answer. *26.* .... R – B4; now White finds 27. *P – K6* is met by 27. .... *R – B4*; 28. *P × P ch*, *R(B1) × P*; 29. *Q – R8 ch*, *R – B1* and Black wins. So instead he played *27.* P – QN3, Q × BP; *28.* Q – B6, R(B4) – B1. Always the most accurate defence. If now 29. *P – K6*, *P × P*; 30. *Q × KP ch*, *K – R1*, White has no more than a draw by repetition. Foiled at every point, White makes a last attempt to win – he advances his KRP, but this lets Black work up a new counter-attack which is sufficient to draw. *29.* P – KR4, Q – K7; this prevents *P – R5* and disarms *P – K6*, for example 30. *P – K6*, *P × P*; 31. *Q × KP ch*, *Q × Q*; 32. *R × R ch*, *K × R* with a drawn ending. *30.* R – B2, Q – N5; *31.* K – R2, R – B6; threatening .... *Q – N6 ch*, so White agrees to the exchange of queens after which neither side can expect to win.

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The final moves were: *32.* Q – B4, Q × Q ch; *33.* R × Q, P – QR4; *34.* R – Q5, R – R1; *35.* P – R5, P × P; *36.* R – Q7, R – KB1; *37.* R – Q5, R – R1; *38.* R – Q7, R – KB1; *39.* R – B5 and a draw was agreed. A worthy end to a game which reflected credit on both players.

2. GLIGORIĆ *v.* A. HALL

(annotated by R. G. Wade)

1. P–K4	P–QB4
2. N–KB3	P–QR3
3. P–Q4	P×P
4. P–B3	P×P
5. N×P	P–K3
6. B–KB4	N–QB3
7. B–B4	KN–K2
8. O–O	N–N3
9. B–KN3	B–K2
10. P–K5	O–O

So far Hall-Walsh at Hastings four days earlier.

11. R–K1	P–B4
12. P×P e.p.	B×P
13. B–Q6	B–K2

To hold back development.

14. N–K4	B×B

I would be inclined to play *P–QN4* immediately, and if *B–Q3*, *N–B5*.

15. N×B	R–N1
16. Q–Q2	R×N?

An optimistic idea that is not analytically correct. Better *P–QN4* followed by *B–N2* with extra pawn.

17. P×R	N(B3)–K4

12

18. B–K2

Not 18. *Q–K3* or *R–K3*, as then *N–R5* with forking possibilities – the two knights together with the Q would give a strong

attack. *B – K2* clears the QB file and in some variations White now has the threat of *R – QB1*, attacking the Black QB a second time.

18.	N – R5
19. Q – B4	

Apparently Hall intended now to play *Q – N4 ch*, and, after 20. *Q* × *Q*, *N* × *P ch*; 21. *B* × *N*, *N* × *B ch*; *22.* .... *N* moves to recover the queen and have two pawns for the exchange. But then White wins a piece by *R – QB1*.

19.	Q – B3

Trying to make the best of a bad job.

20. Q × Q	P × Q
21. K – R1	

He could also play *KR – B1*, but probably did not wish to imprison the QR even temporarily.

21.	P – QN4
22. P – B4	N – B2
23. N × B	R × N

Exchanging off well-placed mobile pieces plays an important part in practical chess.

24. QR – B1	R – Q1
25. B – Q3	P – KR3

Apparently intending to answer *R – KN4* with *K – B1*.

26. R – K3	

Trying for *R – KR3*.

26.	N – Q3
27. R – Q1	K – B2
28. B – B2	N(Q3) – B4
29. B × N	N × B
30. R – QR3	P – Q4

A pawn is lost anyway.

31. R × RP	N – Q3
32. R – N6	N – K5
33. K – N2	R – QB1

34, R×NP R – B7
35. P – QR4

It is futile to defend the pawn with *R – KB1*. However, ***R – KB1*** could be considered, as after *N – Q7* White can play *R – QR1* preparing to support the advance of the passed pawn from the best possible position.

35. . . . . N×P
36. R – KB1 N – K5 dis ch
37. K – N1 N – Q3
38. R – N8 N – B5
39. P – N3 N – Q7

13

40. R – B2

Killing Black's projected counter-play. If 40. *R – R1*, *N – B6* and 41. *K – B1* (forced), *R – Q7* and Black draws by perpetual check on KR7 and KB6.

40. . . . . R – N7
41. P – R5 R×P

Eases Gligorić's task, though he is winning anyway.

42. R×R N×R
43. P – R6

Black resigned, as this pawn queens.

3. MISS A. SUNNUCKS *v.* GLIGORIĆ

(annotated by P. H. Clarke)

This game is not an exciting game; there are no real combinations in it at all. But for that reason it is the more instructive – we can

follow the clear lines of Black's thought without being distracted by tactical diversions. Gradually, effortlessly, Gligorić increases his hold on the position, but when we ask afterwards, 'Where did White go wrong?', it is not so easy to find the answer. In fact one cannot pinpoint one move as the cause of Miss Sunnuck's defeat; rather it is her general strategy that is at fault.

Again Gligorić adopted the Sicilian Defence, and the opening moves were: *1.* P – K4, P – QB4; *2.* N – KB3, P – K3; *3.* P – Q4, P × P; *4.* N × P, P – QR3; introducing the Kan System, named after the Soviet master who first investigated it seriously. To those with a classically correct approach Black's play so far may seem shocking – four pawn moves out of four and not very good-looking ones at that!

But it's not so illogical: the move *P – QR3* is practically essential in many variations of the Sicilian anyway, so why not play it at once? One can leave the development of the pieces until one sees what White is doing. *5.* B – Q3 – a popular move at the present time. In contrast to Black, White is going to develop as fast as possible.

Of the other possibilities the most critical is *P – QB4*, setting up a big pawn centre. Nowadays this sort of Maroczy Bind formation, as it's called, is not feared very much, and in this case Black seems to be able to equalize by energetic counter-measures like *N – KB3* followed by *B – N5*. *5.* . . . . N – QB3. Now this is the most logical, since White is forced to see to the N on Q4. One plan is to retreat it to K2, hoping to play it to KN3 and use it in a K-side attack later on. The trouble is, it involves loss of time, which is not what White intended. *6.* N × N. Both Smyslov and Keres played this against Tal in the Candidates' Tournament, but still I don't think it is really to be recommended. The reason is that it strengthens Black's centre, and though White may have an advantage in time it is more intangible. I would prefer *B – K3*, but Black would not have much trouble in equalizing none the less. The natural reply now came *6.* . . . . NP × N; for in this way he establishes his majority of pawns in the centre. *7.* O – O, P – Q4; *8.* Q – K2, N – B3; *9.* B – KN5, a natural move, but probably not the best. The difficulty for White is to find some plan which does not fall down against the mass of enemy pawns. Against Tal, Smyslov played N – Q2, then fianchettoed his Q bishop, and eventually managed to get the better of it.

Miss Sunnucks has in mind a more direct form of attack, but as we shall see it has little chance of success. *9.* .... B–K2; *10.* N–Q2, O–O; *11.* P–K5, the usual signal for the attack, using the KP as a wedge and clearing the line of the K bishop. Here, the disadvantages seem to outweigh the advantages, for with the position in the centre stabilized Black is free to advance on the Q side; moreover White's attacking prospects are quickly reduced by exchanges.

It is better to maintain the tension in the centre, as then it may be possible to liquidate the opposing pawns by *P* × *P* and *P–QB4*. A useful preliminary would be *KR–K1*. *11.* .... N–Q2; *12.* B × B, Q × B; *13.* P–KB4, and this is certainly incorrect. The situation is not suitable for an attack with pawns, because it is not sufficiently blocked. White's best course was to play *P–QB3* – to preserve the bishop from exchange – centralize the rooks, and strive for an attack with the pieces by *N–B3* and *N–N5*. Even then Black's prospects on the Q side were preferable. *13.* .... N–B4; *14.* QR–B1, a so-called 'mysterious' rook move, putting the rook on a file that is soon to be opened – that is after Black's .... N × B. *14.* .... B–Q2; simple development, and also to keep an eye on the possibility of *P–B5* by White. *15.* N–B3, N × B; *16.* P × N, P–QB4; *17.* Q–QB2. This is a waste of time; better was at once *Q–KB2*. *17.* .... KR–B1; *18.* Q–B2, B–N4; *19.* KR–Q1, P–QR4; *20.* P–Q4, so that if the pawns are exchanged, White will have an excellent post for the *N* at *Q4*. But Black put a stop to this by *20.* .... P–B5; *21.* R–B3, P–R5; *22.* P–QR3.

14

Now it looks as if Black has misplayed his Q-side advance, for

his bishop is completely hemmed in and there is no further breakthrough with the pawns. What's more, now that the position in the centre is firmly fixed, White can start operations on the K-side again.

That is how it appears superficially; in actual fact, White's position on the Q side is hopeless. There is no adequate answer to Black's plan to double or triple on the QN file and infiltrate via White's QN3. The rest of the game sees Gligorić methodically pursuing this end, and Miss Sunnuck's efforts on the other wing amount to no more than a gesture. *22.* .... KR–N1; *23.* P–KN4, B–Q2; *24.* P–R4, R–R2; *25.* P–R5, R(R2)–N2; *26.* R–Q2, R–N6; the first man is in; the others will soon follow. *27.* R(Q2)–B2. If *R(B3)–B2*, Black can play .... *P–B6* at a convenient moment. He now prepares to bring his queen into action. *27.* .... Q–Q1; *28.* Q–Q2, R×R; *29.* R×R; in the event of *P×R*, White cannot defend his weak QRP and QBP for long.

Gligorić now makes one defensive move on the K-side, and then resumes his operation down the QN file. White is helpless. *29.* .... P–R3; *30.* P–N5, Q–N3; *31.* R–B2, Q–N6; *32.* Q–B2, P×P; *33.* P×P, Q–Q6; this is quite decisive, for the rook now follows the queen. *34.* N–R4, R–N6; *35.* R–B3, R×R; *36.* P×R, Q×BP; *37.* P–N6, B–K1; *38.* P×P ch, B·P; *39.* N–N6, Q–B8 ch. White resigned because after 40. *K–R2*, *B×N*; 41. *P×B*, *Q–R3 ch*, Black is two pawns up.

A fine display of positional chess by the grandmaster.

4. GLIGORIĆ v. R. S. SCOWEN

(annotated by Leonard Barden)

I suppose all of us have happy chess dreams in which we catch our opponent in some brilliant variation which we know backwards, and of which he is completely ignorant. It does happen sometimes, and I expect that for most of this game the grandmaster was relying on his well-stocked memory or his knowledge of how to win a technically won position.

The game opened with a French Defence: *1.* P–K4, P–K3; *2.* P–Q4, P–Q4; *3.* N–QB3, B–N5; *4.* P–K5, P–QB4;

5. P – QR3, B × N ch; *6.* P × B, Q – B2. This is the Winawer variation, named after a Polish master of the last century. Black's sixth move has been tried with varying success in tournaments, but it's probably slightly inferior to *6.* .... *N – K2*; and if *7. Q – N4, N – B4.* After *6.* .... Q – B2; Gligorić played *7.* Q – N4, P – B4; *8.* Q – N3. Here *8. P – P en passant, N × P* would only develop Black's game. Mr Scowen continued with *8.* .... N – K2. I think that Black was rather unlucky here to fall into an opening variation which was thought to be quite good in January 1960, but which became highly suspect in March, as we shall see. White's ninth move was *9.* Q × P, R – N1; *10.* Q × P, P × P. So far the game has been following the textbooks, but now Gligorić moved *11.* K – Q1. Of course, White has to do something about the threat to his rook, but previously *N – K2* had been the only move considered. Mr Scowen probably didn't know that Gligorić had already been successful with *K – Q1* in his game in the Candidates' Tournament against Petrosian. Many readers, seeing the move today, however, will immediately recognize it as the one with which Tal won the first game of his world championship match with Botvinnik, and which caused Botvinnik to abandon the French Defence in the games which followed. The purpose of K – Q1 compared with N – K2 is that the development of the king's bishop is not obstructed, and we shall see this factor brought home forcefully during the next few moves.

Mr Scowen replied *11.* .... P × P. If 11. .... *Q × KP*; White has 12. *N – B3*, attacking the queen, followed by *P × P* with a strong centre, while if 11. .... *Q × BP*; simply 12. *R – R2*, and Black's queen's pawn becomes weak. Botvinnik against Tal chose 11. .... *B – Q2*, hoping to bring the bishop into play at *QR5*, but this also turned out badly. In our game, after *11.* .... P × P; Gligorić replied *12.* N – B3, QN – B3; *13.* B – KN5, B – Q2; *14.* B – N5. This powerful move virtually refutes Black's opening play. He is prevented from castling queen's side because if 15. *B × QN*, then White wins the exchange, and there isn't another constructive move available. More important, however, is the strategical plan behind White's play. He's going to exchange off all the minor pieces except his knight and the black bishop, which will be left severely handicapped by its own chain of pawns. The game continued, *14.* .... P – R3; *15.* B × QN, B × B; *16.* B × N, R –

KB1; an ingenious reply which avoids loss of material. White played *17.* N – Q4, Q × B; *18.* Q × Q ch, K × Q.

15

This type of position, which arises quite often from openings in which Black hems in his queen's bishop by *P – K3*, such as the French, the Queen's Gambit Declined, and the Dutch, is an ideal one for White. You'll notice that five of Black's six pawns are on the same coloured squares as the bishop, and this means that the bishop is little more effective than a pawn. The White knight, in contrast, is ideally posted, occupying a central square, blockading the queen's pawn, and so preventing Black from opening a diagonal for his bishop; in addition it attacks the king's pawn. This advantage might even be sufficient by itself to win, but White has two extra assets here. The advanced Black QBP is very weak and subject to attack by the White rooks and king, while on the other wing White has an outside passed pawn all set to advance. In the remainder of the game, you can see how a grandmaster transforms these advantages into a win.

White played *19.* K – K2, R – R1; *20.* P – B4, QR – KN1. If Black had posted his rooks on the other wing, White could continue by *P – KR3* and *P – KN4*, when a general pawn advance on the king's side would finally give him two united passed pawns. The game continued: *21.* K – B3, R – R2; *22.* QR – QN1. White now threatens *N × B ch*, followed by *R – N7 ch*, winning a rook. So Black defended his bishop by *22.* .... K – Q2. Gligorić continued *23.* R – N3, and now the weak QBP falls. *23.* ....R(R2) – N2; *24.* P – N3, R – R2; *25.* R × BP, R – R6. Black hopes to regain the pawn by *R(N1) × P ch*, or alternatively if White defends by *K – N2*, then *R(N1) – R1* and White is tied to passive defence. It's

a good idea, but its weakness is that White can happily sacrifice the KRP so as to bring both his rooks into a breakthrough position on the queen's wing. It's an important principle in rook-and-pawn endings that maintaining an aggressive position for a rook is usually worth more than a pawn. So White played *26.* R – QN1, R × RP; *27.* N × B, P × N; *28.* R – N7 ch, K – B1; *29.* R – K7, and now Black is helpless against the combined attack of the rooks. He tried *29.* .... R – R6; *30.* K – N2, R – R5; *31.* R × P ch, K – Q1; *32.* R(K7) × P, and Black resigned, for if 32. .... *R × BP*; 33. *R(K6) – Q6 ch, K – K2*; 34. *R – B7 ch, K – K1*; 35. *R – B8 ch, K – B2*; 36. *R × R*, winning a whole rook.

This instructive game illustrates the great advantage you have in chess if you can obtain a position in which your opponent is saddled with a permanent weakness like a vulnerable pawn or a piece which completely lacks scope for action. I can, however, offer Mr Scowen two pieces of consolation. Firstly, he'll know in future how to play such positions when he's White, and secondly, he lasted thirty-two moves with Black in this bad variation, and that's just as many as the world champion himself could manage with the same opening against Tal.

5. D. MATTINGLY v. GLIGORIĆ

(annotated by Leonard Barden)

As a performer in simultaneous exhibitions, I usually find the game much harder to play when my opponent chooses a tricky, counter-attacking opening than when he defends positionally and allows me to find a plan of campaign by instinct rather than by calculation. I therefore admired Mr Mattingly's tactics in this game, where he boldly sacrifices a pawn in the opening against grandmaster Gligorić; and, as a result, acquires a position rich in attacking chances. The opening was a Sicilian Defence, and the game, with Mr Mattingly as White, began *1.* P – K4, P – QB4; *2.* N – KB3, P – K3; *3.* P – Q4, P × P; *4.* N × P, P – QR3 (the Kan system); *5.* P – QB4, this is the logical method of exploiting Black's delay in playing *N – KB3*; and if White can now consolidate his grip on the centre, he will have an excellent game. So Gligorić counter-attacked with *5.* .... N – KB3; *6.* N – QB3,

B – N5; *7.* P – K5. This move has usually been considered a mistake, but I've seen two analyses in chess magazines which suggest that it may in fact be the best line of all against the Kan system – one up for Mr Mattingly.

Gligorić replied *7.* .... Q – R4; *8.* P × N, B × N ch; *9.* P × B, Q × P ch; *10.* B – Q2, sacrificing a pawn. He could also try the still more daring continuation of *Q – Q2, Q × R; P × P*, with good compensation for the exchange in view of Black's retarded development and exposed queen. In the game, Black replied *10.* .... Q × N; *11.* P × P, Q × NP; *12.* R – B1, N – B3; *13.* B – B3, P – B3. This is a mistake, since Black soon has to move his king and White then has fine chances of attack. Better is 13. .... *P – K4*, and if 14. *Q – Q6*, which Gligorić possibly feared, then 14. .... *P – B3*; 15. *B – K2, Q – K2*; 16. *B – R5 ch, K – B1*; 17. *Q – Q2, P – Q3*: followed next move by *B – K3*; and Black should be able to consolidate his extra pawn.

Mr Mattingly now played *14.* Q – R5 ch, K – K2. This is probably best, for if instead *Q – B2*, White replies *Q – R6*; while if *Q – N3, Q – QB5*: and in both cases Black has no safe square for his king. In the game, White continued *15.* R – Q1, P – Q3; *16.* R – Q3; a good move which brings the rook into the attack. Gligorić played *16.* .... N – K4; *17.* R – N3, Q – B2; *18.* Q – R6, R – KN1; *19.* P – B4. Here Black made another error, but of course in this type of position it is much easier to conduct the attack than the defence. Gligorić played *19.* .... R – N3 (better is the immediate retreat of the knight to Q2). White replied *20.* Q – R4, N – Q2: and now White brought another piece into the attack with gain of tempo by *21.* B – Q3. Black played *21.* .... R × R; *22.* P × R, N – B4. (See Diagram 16.)

16

If we take stock of the position here, we find that White has a splendid game in return for the sacrificed pawn. All his pieces are in play, Black's queen side is undeveloped, and the Black king is most uncomfortable. White can therefore look for a definite win, and he should play 23. *Q × RP*. If Black now captures the bishop 23. .... *N × B ch*; 24. *Q × N* and wins quickly. If instead 23. .... *Q × Q*; 24. *R × Q ch*, *K – B1*; 25. *B – N6*, *P – K4*; 26. *R – B7 ch*, *K – N1*; 27. *R × BP*, and Black's position is clearly collapsing. White probably rejected this continuation because he didn't like to exchange queens in the middle of the attack; but it is worth remarking as a general principle that an exchange can favour the attacker if the exchanged piece is one of the defender's few active units. In this case, after the exchange of queens, Black is effectively left with only the knight to help his king against White's force of rook and two bishops; so that the advantage of the attack over the defence becomes proportionately greater. Mr Mattingly actually played *23.* B × P. Gligorić now completed his development with *23.* .... B – Q2; *24.* B – N1, R – KN1; *25.* Q – R7. Here the offer of the exchange of queens is less good: instead, White could still maintain a dangerous attack by 25. *P – N4* followed by *P – N5*. In the game, Black replied to *Q – R7* by *25.* .... B – B3; *26.* K – B2, P – K4; *27.* Q – B5, R – N2; *28.* R – R8. White's attack is still going strong, and Black has to find defence to the threatened *Q – B8*. He did so by *28.* .... B – Q2; *29.* Q – B2, P – K5; *30.* B – R5, Q – N3; *31.* B – Q8 ch, K – B2; *32.* Q – Q2; and at last the grandmaster obtained some counter-chances by *32.* .... Q × P ch. But after *33.* K – N1, he over-estimated his position, and played *33.* .... P – K6. Instead, *N – Q6* would have given Black a definite advantage. White replied to *P – K6* with *34.* Q – Q5 ch, N – K3; *35.* Q – R5 ch; and Gligorić found that he had to sacrifice the exchange. He did so with *35.* .... R – N3; *36.* B × R ch, Q × B. Here, Mr Mattingly missed a chance of forcing the grandmaster to resign. He could have won by 37. *P – KB5*; for after 37. .... *Q × Q*; 38. *P × N ch*, *K – N3*; *39. R × Q*, *K × R*; 40. *P – B*, White is not only a piece up but also promotes a new queen. Instead, White played *37.* R – R7 ch, N – N2; *38.* Q – Q5 ch, B – K3; *39.* Q × P ch, K – N1; *40.* R × N ch. After the return of the exchange, White's winning chances disappear. He should try *R – R4*, although Black has some tricky play with

the advanced king's pawn. After *R × N ch*, came *40.* .... Q × R; *41.* Q – K4, Q – N5; a fine move which forces the draw. *42.* Q × P, Q – Q8 ch; *43.* K – R2, Q – R4 ch; *44.* K – N1, Q – Q8 ch; and a draw was agreed: for if White tries to exchange queens, the bishops of opposite colours leave neither side any winning chances.

I think you will agree that this was a game full of excitement right from the start, and that White deserves great credit for fearless play against his formidable opponent. If everyone played like this in simultaneous exhibitions, masters would find them harder than tournament games.

6. GLIGORIĆ v. M. STEWART

(annotated by R. G. Wade)

1. P – Q4	N – KB3
2. P – QB4	P – KN3
3. N – QB3	P – Q4

The variation of the King's Indian Defence known as the Grünfeld Defence. Black does not propose to allow White to set up a ponderous pawn centre.

4. N – B3

This and Gligorić's next move are to set up a solid central pawn formation, limiting the scope of Black's KB.

4.	B – N2
5. P – K3	O – O
6. B – K2	P – QN3

Uhlmann eleven days previously, at Hastings, chose instead *5.* .... P – B3, following it up by developing his QB on a poor square.

Another possibility is *6.* .... *P – B4*, trying to prise open the diagonal of the KB. White, by correct play, should gain an effective lead in development.

Botvinnik, in a game just before the Second World War, chose to preface .... *P – QN3* with .... *P – K3*. Stewart's move is not bad.

7. O – O	B – R3

In my opinion, Black is too keen to exchange pieces – hoping by such means to obtain a draw. The time taken preparing such exchanges may allow the opponent to gain advantages in development. I would prefer .... *B– N2* instead.

8. P × P	B × B
9. Q × B	N – P

The fact that the White queen has gone to K2 means that White can bring the rooks into action more quickly. Another factor is now added by White's ability to set up a pawn centre. ....

10. P– K4	N × N
11. P × N	P– QB4
12. B– K3	P × P
13. P × P	N– B3
14. QR– Q1	

Gligorić deters *P– K4*, and moves his QR off the Black KB diagonal. So far, Stewart has played logically and with point. Now he fails to formulate an effective plan, and shows that he does not fully understand the nature of the position.

14.	Q – B2
15. R – B1	

Threatening *P– Q5*, winning the pinned *N*.

15.	Q – N2
16. P– Q5	N– K4

Better is 16. .... *N– R4*, still with QB5 as eventual objective. Here the N (as played) only helps Gligorić to strengthen his grip on the centre with his next two moves. Naturally, in view of the cramping nature of his centre pawns, he doesn't exchange minor pieces.

17. N– Q4	QR – B1
18. P– B4	N– Q2
19. N– B6	

The threat is *N × P*, forking the Black king and rook.

19.	KR – K1
20. Q– B4	

Again the threat of $N \times P$ *ch*. Gligorić's pieces are beginning to dominate the board.

20. . . . . B – B1

Passive looking, but concealing an astute idea, which the next two moves uncover. Black needs exchanges to relieve his cramped pieces.

21. P – QR4

17

Averbakh and I were disposed to regard this as a rather casual move that a player – having gained the advantage – may be tempted to think he can afford. We felt that White should play *B – Q4* immediately with the idea of following it up by *B – R1*, *Q – B3* and if Black is induced to play . . . . *P – KB3*, then *P – K5*.

21. . . . . P – K3
22. B – Q4 B – B4

Stewart is still trying to gain relief through exchanges.

23. Q – N5

There is now a threat to win a piece by $B \times B$; for if $N \times B$, $R \times N$ exploits the pin.

23. . . . . P – QR3

This is a weakening move that also drives White's queen to a better square. I prefer $P \times P$ immediately, followed by exchanging bishops.

24. Q – N2 P × P
25. P × P R – K5

A blunder that loses the piece.

26. B × B	N × B
27. R × N	P – QN4

Last try.

28. P × P	Q – N3
29. Q – KB2	

Black resigned, as he is a piece and pawn down.

7. SZABÓ v. STAMMWITZ

(annotated by Leonard Barden)

18

In this game (against A. F. Stammwitz, Secretary of the British Chess Federation) Szabó is a pawn up with a fine position (see Diagram 18). Black's chances of counter-attack are small. His only real assets are the king's bishop file and the slightly broken appearance of White's king's side pawns; but, to make up for that, the White bishops command all the important entry squares. So Szabó here went straight ahead with his own attack. He played *26.* P – B5, intending to open a file on to the Black king. Black replied *26.* . . . . QP × P; White captured, *27.* P × P, and Black held up the attack by *27.* . . . . R – QB1. Now if White swaps pawns again, Black has an open queen's bishop's file. So Szabó maintained the attack with *28.* P – QR4, and Black defended his QNP by *28.* . . . . R – B3. Now came *29.* Q – B4, and the black QRP is also shown up as a weakness. Mr Stammwitz found an ingenious defence in the exchange sacrifice *29.* . . . . R – B5, the idea

being that if White plays *B* × *R*, *P* × *B*, White is driven on to the defensive and Black's cramped bishop obtains fine scope. Whatever the theoretical merits, tournament players usually prefer to maintain an initiative rather than give it up for only a slight material gain, so Szabó left the rook untouched, and continued his attack with *30.* P–Q6. Black captured: *30.* .... BP × QP, and White at last broke open the queen's knight's file by *31.* R × P. There is now a terrific threat of *P–B6*, after which Black's game collapses, so he gave up the exchange anyway by *31.* .... R × B; *32.* Q × R, P × P; *33.* O–O – it must be almost a record to see this happening on move thirty-three of a match game. He had been able to be so unorthodox mainly because the centre was completely closed, and therefore the White king could come to no harm; whereas now White needs his second rook in action on the queen's wing to continue his attack. Well, as you can see, White's attack is now fairly plain sailing; he doubled rooks on the knight's file, won the Black QRP with his queen, and then advanced his own QRP. Black resigned a few moves later, after an unsuccessful attempt to snatch perpetual check by a rook sacrifice.

8. SZABÓ v. BASMAN

(annotated by Leonard Barden)

Michael Basman was one of the youngest of Szabó's opponents, but it was only inexperience that deprived him of a draw which he deserved on the balance of the game. Szabó himself remarked that Basman was the only opponent who played the opening correctly. As you'll see, Black's energetic play in the early stages secures him an equal game, and it's only when he forgets one of the cardinal rules when meeting a stronger opponent, and starts to play too passively and without a plan, that Szabó gets on top. Here is the game, with Szabó White, Basman Black.

1. P–QB4, N–KB3; *2.* N–QB3, P–K3; *3.* P–K4, P–QB4; *4.* P–K5, N–N1. Black's position is better than it looks: White's advanced pawn is vulnerable to attack and he has to lose time in protecting it. Szabó moved *5.* P–Q4 and Black, of course, took the pawn off: *5.* .... P × P; *6.* Q × P, N–QB3; *7.* Q–K4, B–N5; *8.* B–Q2, unpinning the knight, to which Black replied

8. .... KN–K2; *9.* N–B3, and Black judged, quite correctly, that it was time to break White's hold on the centre by *9.* .... P–Q4. Szabó felt that his advanced king's pawn was more of a weakness than an asset, and so *10.* P×P en passant, B×P; and White made a concealed attack against the Black queen by *11.* R–Q1. Now comes a moment in the game which I simply don't understand, *11.* .... O–O – apparently very risky since White could now bring a most formidable pin to bear with *B–B4*, when Black doesn't have anything better than to sacrifice a pawn with a bad position by *P–K4*. Well, either the great Szabó didn't see it or his analysis was too deep for me, for he continued not with *B–B4* but with *12.* B–N5, Q–B2; *13.* N–N5. Now, however, White's uncastled king enabled Black to free himself by exchanges. There followed *13.* .... B–N5 ch; *14.* B–Q2, Q–R4! 15. P–QR3, B×B ch; *16.* R×B. With the White knight still a thorn in his flesh, Black forced it to declare its intentions by *16.* .... P–QR3; *17.* N–Q6, R–Q1. Of course Black threatens simply to take the knight, since the White queen's rook is pinned. So Szabó exchanged off the knight by *18.* N×B, QR×N; *19.* B–Q3, threatening *Q×P ch*, and Black blocked the diagonal by *19.* .... N–N3; *20.* O–O, and now Black, who had so far played very well, began to drift and to exchange pieces just for the sake of it. He should increase the pressure on the open file here by doubling rooks with *R–Q2* or *R–B2*, but instead went 20. .... N(B3)–K4. Szabó himself doubled rooks by *21.* KR–Q1, N×N ch; *22.* Q×N. Black's position is already inferior because of his weak QNP, so he retreated *22.* .... Q–B2.

19

Now the grandmaster shows us how he makes something out of

nothing. *23.* B × N, RP × B; *24.* R × R ch, R × R; *25.* R × R ch, Q × R; and now White made a loophole for his king, always advisable in this type of ending, by *26.* P–KN3. Black's QNP is attacked, so he protected it by *26.* . . . . Q–B2, and White guarded his own pawn while centralizing his queen with *27.* Q–K4, Q–N3; and White set his queen-side pawn majority in motion by *28.* P–QN4. Now young Basman made a move which I hope wasn't reported to his maths master at school; he offered the exchange of queens, having counted the pawn ending and worked out that it was drawn. Well, it isn't; Black's best chance here is *P–QR4*, although White, who's virtually a pawn to the good, still has winning chances. Black actually moved *28.* . . . . Q–B3 and Szabó at once took off the queens; *29.* Q × Q, P × Q. Now White's pawns run through: *30.* P–QR4, K–B1; *31.* P–N5, BP × P; *32.* BP × P, and Black resigned because if he goes on with 32. . . . . *P × P*; then 33. *P–R5*, and in the ensuing pawn race White queens with check.

9. SZABÓ v. ADAMS

(annotated by Leonard Barden)

When White and Black are attacking on opposite sides of the board, what matters most is to get in first with your own attack and preferably to have it directed against the king. In most cases, attacks whose end-result, when successful, is a mate are easier to carry out than those which aim at a breakthrough on the queen's side, and the win of material.

Attacks on opposite wings were a feature of some of the games from Szabó's simultaneous exhibition. The diagram shows a critical situation in his game with Jimmy Adams, aged thirteen, his youngest opponent. (See diagram 20.)

Black lost a pawn by indifferent opening play, but then correctly decided to mass his pieces on the K-side for a counter-attack before White's queen's wing majority became too dangerous. Now he continued with *40.* . . . . R–R6. One of the less well-known advantages of a rook on an open file is that it can advance to an unguarded rank and so, as here, influence events on the opposite side of the board. Now White has to watch out for *R × RP*, and this induced Szabó to reply *41.* K–R1, B–R5 (with ideas of a

bishop sacrifice if White tries to consolidate by *P – KN3*). *42.* R – QN1. Although this seems a logical way of supporting his pawns, a stronger move here is *Q – N2*, and if Black then tries to maintain his rook on the sixth rank by *R – Q6*, White has *P – B5*, *P × P*;

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N × KP, forking queen and rook. White could also try *P – B5* at once. After *42.* R – QN1 came *42.* .... P – B5. Szabó parried the coming *P – B6* by returning with his rook to the king's side: *43.* R – KN1. It looks very dangerous for Black now, since White suddenly threatens to win by *B – N1* followed by *Q – K4*; but Black just succeeds in getting in first with his own attack. *43.* .... P – B6; *44.* P × P – he must – and now *44.* .... Q – B4, threatening mate. Szabó replied *45.* R – N4, which appears to save everything because of the threat to the bishop; but now came a fine surprise: *45.* ....R × BP; *46.* R × B, R × BP again on Black's KB7. White loses his bishop and, for the moment, he seems lost; but now it's Szabó's turn to find a way out. *47.* Q – K3, R × B; *48.* R × P ch, P × R; *49.* Q × RP ch. The rook sacrifice forces a draw by perpetual check, since Black can't move his king away to N1 because of *N – K7 ch*, winning the queen. So after *49.* .... Q – R2; *50.* Q – B8 ch, Q – N1; *51.* Q – R6 ch, a draw was agreed. This was a courageous attack by young Adams – he's considered one of our most promising junior players and I think we shall be hearing a lot more of him in the next few years.

II. MASTER *VERSUS* LISTENERS

Only two or three of these matches were broadcast, they were so cumbrous to organize. The method was to appoint a strong master to make the opening move as White; listeners were then invited to send in whatever reply seemed best to them; these replies were sorted by a second master (in this case Peter Clarke and Harry Golombek alternately), who chose either the 'majority-move' or *the strongest move, commented briefly upon it, and broadcast it together with the first master's reply: and so on, fortnightly, to the end of the game – fortnightly, because time had to be allowed for both master and listeners to consider their replies.*

Perhaps the best of these games was that against Chennek Kottnauer (1960). It is given here with Mr Kottnauer's own commentary.

WHITE KOTTNAUER	BLACK LISTENERS
1. P – K4	P – QB4
2. N – KB3	P – Q3
3. P – Q4	P × P
4. N × P	N – KB3
5. P – KB3	P – K4
6. N – N3	P – Q4
7. B – N5	B – K3
8. P × P	Q × P
9. N – B3	B – QN5
10. B – Q2	Q – Q1
11. B – Q3	N – B3
12. O – O	O – O
13. Q – K1	N – Q4
14. R – Q1	N × N
15. P × N	B – Q3
16. P – KB4	B – KN5
17. R – N1	P × P
18. B × P	B – R4
19. N – Q4	R – N1

20. R – N5	B × B
21. R(N5) × B	P – KN3
22. R – R3	B – N4
23. N × N	P × N
24. B – B4	R – N2
25. Q – K4	Q – N3 ch
26. K – R1	R – K2
27. Q – N4	Q – B4
28. R(R3) – B3	B – R3
29. B – N3	B – N2
30. P – KR4	B × P

First let me recapitulate the course of the game so far. The opening was the Sicilian Defence, and White chose a rather unusual variation, known as the Prins Variation, after the Dutch master who plays it quite often.

White, however, did not follow the usual strategy, which could be described as systematic pressure against his opponents' black squares on the queen's side, which are rather weak. Instead, he tried to build up a direct attack against the Black king. And, to prevent simplifications, he even allowed his own pawn formation on the queen's side to be broken up. Black conducted the defence carefully, avoiding several dangerous traps; and, at one moment, it seemed that he had almost equalized.

When the draw looked to be inevitable White suddenly changed his attacking plan and regrouped his forces. In this way he managed to maintain some initiative. Still, it is doubtful whether this would have been enough to get a decisive advantage. Black, however, when faced with new problems, failed to evaluate the position correctly, and captured a worthless pawn. Thus he lost an important tempo, and that was sufficient for White to develop – almost from nothing – a powerful king-side attack.

So, after Black's thirtieth move, we arrive at the position shown in Diagram 21.

White continues with *31.* P – R5, K – N2. That is the move on which he relied. The king is removed from the diagonal of the White bishop and, apparently, the capture at his N3 merely opens the rook-file against the White king. But White is not afraid to open the file, *32.* P × P, RP × P; and now comes the point of the combination: *33.* Q – R4. The simplifying check at R1 is now

prevented and White is threatening *R– R3*. Black cannot play, of course, *R– R1*, because *R×P ch* wins. But he still thinks that he has an answer, and plays *33*. .... Q– N5. This looks good,

Listeners

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Kottnauer

(Position after Black's *30* ..... B × P)

but White has a fine reply: *34*. B– B4, after which move Black has only one defence against the otherwise decisive *R– R3*: *34*. .... P– KB4. Other moves lose: for example, 34. .... *R– K8*; 35. *R×R*, *B×R*; 36. *Q– B6 ch* etc. or 34. .... *P– B3*; 35. *R– R3* and wins.

Returning to the game, we have *35*. R– R3. The position is now full of combinations, mostly pleasant for White. Black has to do something against the check at R6, and plays *35*. .... B– Q7. There is hardly anything better. For example: 35. .... *R– K4* or *R– K5*; 36. *Q– R6 ch*, *K– B3*; 37. *R×B* and wins; or 35. .... *R(B1)– K1*; 36. *Q– R6 ch*, *K– B3*; 37. *R× P ch*, *K×R*; 38. *R– B3 ch*, and wins. *36*. Q– Q4 ch, R– B3; *37*. R– Q1, B– K8. This loses quickly, but it is difficult to find a satisfactory move.

Let us see some of the possibilities:

(*a*) 37. .. *B– R3*; 38. *R×B* and wins;

(*b*) 37. .... *R– K8 ch*; 38. *R×R*, *B×R*; 39. *Q– Q7 ch* and wins;

(*c*) 37. .... *R– K5*; 38. *Q×P ch*, *R– K2*; 39. *Q– Q4*, *R– K5*; 40. *Q– Q7 ch*, *R– K2*; 41. *Q– Q8*, *Q×B*; 42. *Q– R8 ch* and wins. Relatively best would have been 37. .... *B– N4*, after which Black loses the queen but can still struggle; 38. *R– R7 ch*, *K×R*; 39. *B– N8 ch*, *K×B*; 40. *Q×Q*. And the continuation could be .... *R– R2 ch*; 41. *K– N1*, *B– K6 ch*; 42. *K– B1*, *R– R8 ch*,

43. *K–K2*, *R × R*; 44. *K × R*, *B–N3*; 45. *Q–K7* and White wins the pawn at B6 and gets a passed pawn on the bishop's file.

Now White cuts the Black queen off from the defence of both the bishop and the rook: *38.* P–B3. Not so strong would be 38. *Q–B4* at once, as Black could try the desperate (but not clear) 38. . . . . *P–N4*; 39. *Q × P ch*, *R–N3*.

38. . . . . Q–N3. Equally hopeless would have been 38. . . . . *Q–N1*, because of the simple 39. *R–K3*, *R × R*; 40. *Q × R*, with the double threat *Q · B* and *R–Q7 ch*.

Now the variation I have given earlier is impossible because of the unprotected rook at K2; and so after *39.* Q–B4, Black resigned.

III. CONSULTATION MATCHES

These were among the most popular of all the features broadcast in the Network Three Chess Series, and at least one was broadcast serially every year. The technique was to appoint teams of two or three players each, toss for choice of colour, and then place each team in a separate studio – so that neither could hear the other. Playing to a time-limit, with chess-clocks, each team in turn then discussed aloud the moves they preferred and the reasons for their choice. The discussions were of course recorded, and the moves relayed to the opposing team by 'talkback' from the control cubicle.

Most of the games were of great interest, some of considerable importance in advancing chess theory. Certainly, few methods of presenting chess can be more amusing and instructive. Here are two sample scores:

1. ALL-BRITISH (1959)

WHITE:	BLACK:
ALEXANDER & GOLOMBEK	CLARKE & PENROSE
1. P – K4	P – QB4
2. N – KB3	P – K3
3. P – Q4	P × P
4. N × P	P – QR3
5. B – Q3	N – KB3
6. O – O	P – Q3
7. N – QB3	B – K2
8. P – QN3	N – B3
9. N(Q4) – K2	O – O
10. B – N2	P – QN4
11. N – N3	B – N2
12. P – B4	P – N5
13. N – N1	Q – B2
14. N – Q2	P – Q4
15. P – K5	N – Q2

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16. Q – R5	P – N3
17. Q – R6	P – B4
18. P × P e.p.	N P
19. QR – K1	B – B4 ch
20. K – R1	B – Q5
21. B × B	N × B
22. Q – N5	QR – K1
23. P – B5	P × P
24. R × R	N × R
25. N × P	N × N
26. B × N	Q – K4
27. P – N4	P – Q5 ch
28. K – N1	N – N2
29. N – B4	Q – Q4
30. Resigns	

2. TRANSATLANTIC (1962)

WHITE:	BLACK:
A. BISGUIER & J. PENROSE	H. GOLOMBEK & S. GLIGORIĆ
1. P – K4	P – QB4
2. N – KB3	P – Q3
3. P – Q4	P P
4. N × P	N – KB3
5. N – QB3	P – QR3
6. B – K2	P – K4
7. N – N3	B – K2

8.	O – O	O – O
9.	B – KN5	QN – Q2
10.	P – QR4	P – KR3
11.	B – R4	P – QN3
12.	B – B4	B – N2
13.	Q – K2	Q – B2
14.	KR – Q1	KR – B1
15.	N – Q2	Q – B4
16.	K – R1	Q – N5
17.	B – QN3	N – B4
18.	Q – B4	Q × Q
19.	N × Q	P – KN4
20.	B – N3	N × B
21.	P × N	R – B3
22.	N – Q5	N × N
23.	P × N	R – B4
24.	N × NP	R – K1
25.	P – N4	R – B7
26.	QR – B1	R × R
27.	R × R	B – Q1 (see Diagram 23)

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28.	N – B4	B × P
29.	N × QP	R – K3
30.	N – KB5	B – N3
31.	P – R4	B – K5
32.	N – K3	P – B4
33.	P – KB3	B × N
34.	R – B8 ch	K – B2
35.	P × B	P – B5

36. B – K1	R – Q3
37. R – B2	R – Q8
38. R – K2	B – B7
39. R × B	R × B ch
40. K – R2	R × P (See Diagram 24)

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41. P × P	P × P
42. K – R3	K – N3
43. K – N4	R – K6
44. R – B3	R – K7
45. R – QN3	R × P ch
46. K – R3	R – Q7
47. K – N4	R – R7
48. R – QB3	R – R5 ch
49. K – B3	K – B4
50. Resigns.	

We come now to the two most important games of the entire group. The first of them was broadcast in 1961. After many hours' play – all recorded – the time-limit had elapsed; and it was impossible to arrange a second session. Black suggested a draw, which was refused by White. So the position was sent for adjudication to Dr Max Euwe, in Holland: the report of the former world champion, and of his analytical team, is appended to the score of the game.

3. ANGLO-AMERICAN (1961)

WHITE: FISCHER & BARDEN	BLACK: PENROSE & CLARKE
1. P – K4	P – QB4
2. N – KB3	P – K3
3. P – Q4	P × P
4. N × P	N – KB3
5. N – QB3	P – Q3
6. P – KN4	P – KR3
7. P – KR3	N – B3
8. B – K3	B – Q2
9. Q – Q2	N – N
10. Q × N	Q – R4
11. O – O – O	B – B3
12. K – N1	B – K2
13. B – KN2	O – O
14. Q – Q2	KR – Q1
15. N – Q5	Q × Q
16. N × B ch	K – B1
17. B × Q	K × N
18. KR – K1	QR – B1
19. P – QB4	N – Q2
20. P – QN3	P – K4
21. B – K3	N – B4
22. P – B3	P – QN3
23. P – KR4	N – K3
24. B – KB1	P – B3
25. P – R5	B – K1
26. K – N2	B – B2
27. P – QR4	R – QN1
28. P – R5	N – B4
29. R – R1	R – Q2
30. K – B3	P × P
31. B × N	P × B
32. R × P	R – B2

33. R(K1) – R1	R(N1) – N2
34. R – QN1	B – K1
35. P – QN4	P × P ch
36. R × P	R × R
37. K × R	R – N2 ch
38. K – B3	B – B2
39. B – Q5	K – Q2
40. P – B5	R – N6 ch
41. K – B2	R – N2
42. B – N5 ch	K – Q1
43. B – B6	R – B2
44. B – Q5	B – K1
45. K – N3	B – Q2
46. K – B4	K – K2

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Position to be adjudicated

There are two types of chess position. In the first it is possible to prove a clear win or draw within reasonable time. In the second type this is not possible.

One should not worry if the term 'reasonable' is a little vague. For the time required for such a proof increases, after a certain limit, at an inordinate rate. If the mathematical proof for a win or a draw cannot be supplied within two weeks, it may take years, or even a century. An extreme case is the starting position of the game of chess. This 'problem' would take more than a million years to solve mathematically.

The adjourned game *Fischer and Barden* v. *Penrose and Clarke* belongs to the second category of positions. This could be expected.

If four strong players, at least two of them of world class, cannot come to a mutual understanding about the given position, one may be sure that this position does not contain a clear win or a clear draw.

All this may sound disappointing to you, and there is certainly reason to ask: 'If there will be no proof of the result, what can you offer us instead?'

No more than a presumption, an appraisal, an evaluation which is based on an overall view of the position and on a number of variations. Further, naturally, on my experience as a chess-player.

I cannot avoid my judgement being subjective; it is certainly debatable, but can hardly be refuted. For others can no more *dis*prove my adjudication than I can *prove* it. I hope there are no serious mistakes in my illustrative variations, but even if I have made any, they should not necessarily affect my general considerations of the result.

You certainly have a right to consider all this very unsatisfactory, but please do not blame me; I cannot alter the nature of chess.

Let us now look at the position. I need hardly say there are only two possible results: either White wins or Black reaches a draw. A loss for White, of course, may be ruled out.

I begin with a few general remarks. The first is that should White succeed in bringing his QBP to B6 and his K to B5, the game must be a win for him. An example: 47. *R–R6*, *K–Q1*; 48. *P–B6*, *K–K2*; 49. *K–B5*. The position now reached is not worth analysing any further. It is a clear win for White. I trust you agree. But of course, Black should not permit this.

I have one more general remark. Should the White rook succeed in definitely reaching the seventh or eighth rank, Black is lost in that case too. By 'definitely' I mean 'without Black's being able to oppose the White rook with his own rook'.

An example:* 47. *R–R1*, *K–Q1*; 48. *R–QN1*, *K–K2*; 49. *R–N8*, etc. Perhaps this is a little more complicated. White threatens 50. *R–KN8*; and should Black close the eighth rank by playing 49. *B–K1*, he soon comes into *Zugzwang* after White's 50. *R–QR8*. On the other hand, if Black (after the penetration) tries to

* See Diagram 25.

oppose the White rook by *R – B1*, then White answers *R – N7*, thus occupying the seventh rank, which is equally fatal for Black. Again: Black is not forced to accept any of these possibilities. A last general remark has to be made. Should White at some moment exchange rooks, a dead draw will result in almost all cases.

With these three remarks in mind, we try the following variation, starting from our initial position: 47. *R – R6*, *B – B1*; 48. *R – R2* (*reculer pour mieux sauter*), *B – Q2*; preventing advance of White's QBP, although this would not be decisive as things are now. 49. *R – QN2*, threatening to penetrate to the eighth rank. This Black prevents with 49. .... *K – Q1*. For now, if White plays *50. R – N8 ch*, Black parries with *R – B1*, and if 51. *R – N7* by White, then Black answers *R – B2*, and White is no further.

We therefore drop the check on the eighth rank and play instead 50. *R – KB2*, the preparation of a third very artful and dangerous attempt to break through the Black defensive system.

For the moment, White's threat doesn't seem acute, as the advance *P – KB4* by White would leave his KNP *en prise*, and after that White's KRP would be vulnerable as well.

But let us look at it more closely. Suppose Black plays 50. .... *K – K2* and White does continue with 51. *P – B4*. Now we have 51. .... *B · P*, followed by 52. *R – KN2*, *B × P*; 53. *R × P ch*, *K – Q1* (which is forced); 54. *R – N8 ch*, *K – K2*; 55. *P × P*, *P × P*. And now White continues 56. *P – B6* (again this very strong move), *K – Q3* (with this move Black hopes to stop the advance of the White *K*). 57. *R – Q8 ch*, Black must retreat 57. .... *K – K2*; 58. *R – KR8*, and now the Black king cannot go back to Q3 – on account of *R × P ch*. This means that the White king will appear on QB5 next move, and although Black is temporarily a pawn up, we must consider this position as a win for White.

Certainly this is only one variation. Other possibilities should be examined carefully. For instance what will happen if Black on move 51 does not take White's KNP but leaves his Bishop where it is, and simply exchanges White's KBP with his KP? It can be shown that in this case too White has excellent chances. But this is still not the end of the story. In this position Black can perhaps play better (see Diagram 26).

We start from the position obtained by moving the White rook

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Black to move

to KB2 and the Black king to Q1. Now instead of *K – K2*, suppose Black plays *50.* .... R – B1. Then we have:

51. P – KB4	P × P
52. R × P	P – R4
53. R – B2	K – B2
54. P – K5	B × P
55. P × P	P × P
56. R × P	B × P
57. R × P	B – K7 ch
58. K – Q4	R – Q1

This is a draw.

Naturally I had to analyse many more variations. But my final impression is that Black with best play will manage to reach a draw.

Meanwhile, listeners had themselves been invited to submit their analyses of the position: and these too were submitted to the adjudication of Dr Euwe.

It was a pleasure to go over the different entries for the final adjudication of the game Fischer and Barden versus Penrose and Clarke. I have found in these entries many more possibilities than I had seen myself, and especially in the analyses sent in *hors concours* by Penrose and Clarke.

Having studied the position again and again, I have returned to the conclusion already given in my first talk: Black with best play

will manage to reach a draw. However, there are still a few difficult points to treat.

Let me begin with a review of the most important points. The keystone of all attempts at winning the ending is the advance of White's QBP at the right moment. White's attempt to penetrate with his rook via the eighth rank can easily be parried. Should White at some moment exchange rooks, a dead draw will result in almost all cases.

I wish to add that one of the listeners gave a remarkable continuation after such an exchange, showing that White was bound to win. We'll have a look at these analyses (see Diagram 27).

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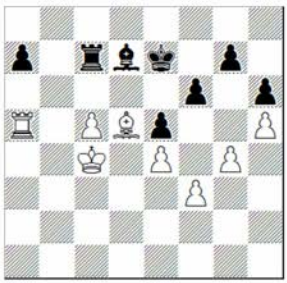

White to play

From the initial position we play

47. R – R6	B – B1,

just as we did last time.

48. R – B6	R × R
49. B × R	B – R6 ch
50. K – Q5	

Black's position is not so easy, now. On the one hand White's QBP has become very dangerous. On the other hand, the White king is ready to penetrate; as soon as the Black king tries to stop White's passed pawn, the White king can cause terrible damage to the Black wing pawns. However, if Black keeps his head, he can hold out. We continue:

50.	B – K7
51. B – R4	B × P
52. P – B6	B × NP

And not *K– Q1* on account of White's reply *K– Q6*. We continue – the Black king is on K2:

53. P–B7	B–B1
54. K–B6	P–B4
55. P×P	B×P

and White at best reaches a draw. Black can always give his bishop for the passed pawn, after which White remains with the wrong RP on the king's side.

We return to the initial position (Diagram 27).

In my first talk I showed that White could try a breakthrough by advancing his KBP. There is a still more dangerous attempt which we will examine now. This is the pawn sacrifice *P– N5*, followed by *P– R6* if Black should take White's KNP with his KRP. All this requires careful preparation, and we see again that the advance of White's QBP is the main motif.

From the initial position (Diagram 27) we play:

47. K–N4	K–K1

Black can do nothing but wait.

48. R–R2	K–K2
49. R–QB2	

We now discover White's intentions. He aims at advancing his QBP and then placing his K on B5. If White succeeds 100 per cent in carrying out his plan, he must win. However, a fifty per cent success will not be sufficient. I'll explain what I mean. In the position reached, we play:

49.	B–K1

If now 50. *P– B6*, then Black answers *K– Q3*, and blocks White's initiative, at the same time threatening to capture the hostile QBP. After the forced 51. *K– N5*, Black can surprisingly check 51. .... *R– N2*; and White cannot come any further. This means that White will not advance his QBP, but rather hope for a more favourable moment. White makes the waiting move.

50. R–B1

Let us look at this position more closely. If Black now plays *B – Q2*,

White may continue *P– B6*, with tempo, and succeed in occupying B5 with his king. Which, as already noticed, would be equal to a win. Thus, Black does not play *B– Q2*. What else? *K– Q1* is not good either, for the same reason. White still plays *P– B6*, followed by *K– B5*.

Our prize entry gives *K– Q2* in the critical position but does not examine the answer *B– R8*, which is rather awkward for Black, as he cannot prevent the successful advance *P– B6* any longer. Maybe there are still resources, but it remains doubtful whether Black can save the game. Penrose and Clarke recommend in the critical position

50. .... B – B3

and I will conclude by giving one of their clever variations. We continue:

51. B × B R × B

This rook ending offers chances to White only if he succeeds in bringing his rook behind the hostile front.

52. R – Q1

White has other methods as well, but the network of variations is too extensive to be examined completely.

52. .... P – R3
53. R – Q5 K – K1

The right move; Black must not let in the White rook.

54. K – B4 K – K2
55. R – Q1 K – K1

Now the position is ripe for the breakthrough.

56. P – N5 RP × P

If Black takes with his *KBP*, the White king goes to *R5* and White wins.

57. R – KR1 K – K2
58. P – R6 P × P
59. R × P R – B2 a very subtle move
60. R – R7 ch K – Q1
61. R – R8 ch K – K2
62. R – R8 R – Q2

In rook-endings, it is most important to use the rook in an active way.

63. R×P	R–Q5 ch
64. K–N5	R–Q6
65. K–N6	R×P
66. R–R7 ch	K–K3
67. P–B6	R–QN6 ch

and White cannot win. A narrow escape for Black!

I repeat my adjudication: with best counterplay by Black, a draw must result.

4. EAST AND WEST (1964)

This game speaks for itself, both in its players, and in the originality of the winners' play.

WHITE: GLIGORIĆ & PENROSE	BLACK: TAL & GOLOMBEK
1. P–K4	P–QB4
2. N–KB3	P–Q3
3. P–Q4	P×P
4. N×P	N–KB3
5. N–QB3	P–QR3
6. B–KN5	P–K3
7. P–B4	P–KR3
8. B–R4	Q–N3
9. Q–Q3	Q×P
10. R–QN1	Q–R6
11. P–K5	P×P
12. P×P	P–KN4
13. P×N	P×B
14. B–K2	N–Q2

(See Diagram 28.)

15. O–O	N–B4
16. Q–B3	B–Q2
17. R–N6	R–B1
18. K–R1	R–KN1

19. R – Q1	R – N4
20. B – B4	R – K4
21. Q – B4	Q × N
22. Q × R	Q × B

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(Position after Black's *14* ..... N – Q_2)

23. R – Q6	N – K5
24. Q × N	B × R
25. N – B5	B – B1
26. Q – K1	P – R6
27. Resigns	

What follows is probably unique in chess literature: an actual transcript of a consultation match. It has, of course, been shortened, because the original tapes ran to almost five hours, and even the edited (broadcast) version was more than half that length. In general, however, only repetitions, gossip, and 'blind-alley' discussions have been cut.

5. AMATEURS *v.* INTERNATIONALS (1964)

(F. A. RHODEN & R. E. RUSHBROOK *v.*
LEONARD BARDEN & JOHN LITTLEWOOD)

RHODEN: Well, we're up against it today, Rushy, there's no mistake about that. We've got the White pieces; that's something, anyway.

RUSHBROOK: Yes.

RHODEN: But don't you think it would be rash if we played *P – K4*

or *P– Q4*? Because Barden and Littlewood know everything there is to know about these things.

RUSHBROOK: We don't want to get into the encyclopedic knowledge of Len Barden, do we? I would like to introduce my gimmick, *P– QR3*.

RHODEN: Of course that's Staunton's old move, isn't it? It's not a bad idea, you wily old . . .

RUSHBROOK: Well, I've played it on many occasions in ordinary club matches. What generally happens is that the man with the Black pieces gets a premature attack – playing moves that he wouldn't do with White. I get a transposition into a favourable opening, after having a lot of pieces developed on the back rank for a long time.

RHODEN: We are not likely to fall into any opening traps are we? I'll tell you what, without any more preamble, we'll start with *P– QR3*, shall we?

RUSHBROOK: Fair enough.

RHODEN: Right. White's first move is *1*. P– QR3.

LITTLEWOOD: He's played it. We thought he would.

BARDEN: Yes, John, this is the Rushbrook patent – the one which is called the a3* attack, or the Rush Hour Opening, on the London Stock Exchange. I think Mr Rushbrook has the idea that this leads to a kind of queen-side offensive for White, or that if Black plays his opening moves carelessly then White can get into one of the known 'book' openings with a move in hand. Well, what we were thinking was: if we now played *P– K4*, most likely they would play 2. *P– QB4*, aiming at a Sicilian Defence with a move in hand; and we thought we might allow that, and then play one of the Gambit lines which you do with White against the Sicilian, only trying that for Black. We thought that would be an interesting experiment.

LITTLEWOOD: Now, Len don't you think it's risky?

BARDEN: Yes, well, it's risky in some ways; but it is something they won't be expecting I think. With a move like *P– QR3*, the person who plays it is thinking of taking their opponents out of the book, that is in a way seizing the initiative, and also thinking of a game of a rather slow and cautious character. So if we open

* White's QR3 is so designated in the 'algebraic' system of notation.

it out, it must be psychologically sound tactics; but whether it's chessically sound is another matter.

LITTLEWOOD: We'll look and see what happens anyway. *P– K4*, then?

BARDEN: Yes. Black's first move then is *1.* .... P– K4.

RUSHBROOK: This very often comes up in these a3 attacks; it's a reply that I like to meet, rather than something of a more non-committal nature. I would play *P– QB4.*

RHODEN: If we don't do that, presumably he will play *P– Q4*, and that gives them a bit too much control then, doesn't it?

RUSHBROOK: And *P– QB4* makes a fearsome advance from the queen's side that sometimes terrifies the opponent, you know, later on.

RHODEN: White's second move is *2.* P– QB4.

LITTLEWOOD: As expected.

BARDEN: Yes. Now, again, the question is whether we should go ahead with our original plan which was to play the Morra Gambit which White plays against the Sicilian and which we will be doing here with Black. We shall be playing *P– Q4*, and if White plays *P×P*, then we play *P– QB3*, sacrificing a pawn.

LITTLEWOOD: Yes; I feel that if we played for instance the Wing Gambit – *P– QN4* – then *P– QR3* would be good.

BARDEN: Well, how do you feel?

LITTLEWOOD: It's being a bit conceited, but I think it's like giving them odds!

[Laughter.]

BARDEN: Yes; so Black's second move is *2.* .... P– Q4.

RUSHBROOK: I was rather inclined to think that he would play a little less energetically with *N– KB3.* This is a little bit committal, so early in the game. I don't think we've got much alternative here . . .

RHODEN: . . . except *P×P.* That's right. Then we do *N– QB3*, I suppose, something like that?

RUSHBROOK: He may not recapture with the queen.

RHODEN: No, he might even Gambit I suppose, with *P– QB3.* But I suggest, without any hesitation, we whip that pawn off.

RUSHBROOK: Yes.
RHODEN: So, White's third move is *3.* P×P.

BARDEN: Well, we thought first of all of playing *P– QB3.* Then we had an idea for a kind of extra subtlety, which is to play first *N– KB3.*
LITTLEWOOD: The idea being to entice *P– K4* so that the Black squares down the diagonal QB4 to KB7 will be weakened. And we hope we can profit from this.
BARDEN: Right – so Black's third move is: *3.* ..... N– KB3.

RHODEN: If we play *P– K4* and he doesn't take it, than he can plan a move like *P– B3,* which could be very unpleasant.
RUSHBROOK: Well, we can support it by *N– QB3.*
RHODEN: That seems a much more logical thing to play at once; then we are not committed, are we, at all? It's a piece out, isn't it? If we play *P– K4* now, obviously he won't take the king's pawn. I'm in favour of the horse out. Is there anything else?
RUSHBROOK: *P– Q3* is another possibility.
RHODEN: Let's have a quick look at that, then. *P– Q3.* Then presumably he plays *N×P.* Or, if they played *P– B3,* we could still do that move that comes in the Danish Gambit, pushing the pawn on to Q6, leaving him with a pawn on B3, so that he can't get his horse out on B3. So we are not frightened. Shall we say then *N– QB3*?
RUSHBROOK: Agreed.
RHODEN: Our fourth move is *4.* N– QB3.

BARDEN: And we've agreed that Black's fourth move is *4.* .... P– B3.

RUSHBROOK: Well done Frank, your prognostications were entirely correct.
RHODEN: And I should say that is a Littlewood suggestion.
RUSHBROOK: Would you? I would have thought he'd have played *N×P.* I watched him at Hastings, and he seemed to be playing *N×P* at every opportunity.
RHODEN: Now, we've got *P×P*; let's just have a look at that. Do you reckon if we play *P×P* and he plays *B– QB4,* we'd play

P– QN4? Then he'd have to go back to N3, and that's got points. hasn't it? If we play *P* × *P*, though, he can simply reply *N* × *P*.

RUSHBROOK: I think I would prefer to play *P– Q3*, Frank.

RHODEN: Well, what about chucking, as it were, a teeny spanner into the works, by playing *P– Q6*?

RUSHBROOK: And keep his horse at home. Yes, I think your suggestion of *P– Q6* is the best resource at our disposal in the present circumstances.

RHODEN: Beautiful sentiment there, very well expressed if I may say so.

RUSHBROOK: *P– Q6* we play.

RHODEN: Right. White's fifth move is *5*. P– Q6.

BARDEN: Well, that shows a great element of respect for us, John.

LITTLEWOOD: Yes; this is the move that Frank played against me, in the British. It's a good move, because Black's pawn at *QB3* now isn't going to be very beautiful; it'll get in the way of our knight. Well, there's nothing we can do except take the pawn; so let's get on with it.

BARDEN: It's just a question, I think, if we play *P– QB4*, whether they can do anything with a move like *N– N5* to obtain the two bishops if we do take off; but of course after *N– N5*, we would have to retake immediately. I think there's not much question of that, because otherwise they've got a rather horrible *N– B7* check: so they would play *N* × *B check*, we play *Q* × *N*. Now in that position they've chopped off our bishop for their knight; but of course they won't have any pieces in play at all, whereas we would have those two pieces in play, knight and queen; we would have two centre pawns against their none, just a question whether that advantage is really worth giving up a bishop for a knight; how do you feel about it?

LITTLEWOOD: I wouldn't mind; but it's just a matter of principle here; my instinct is to develop in this position *à la* Morphy, quickly.

BARDEN: Yes.

LITTLEWOOD: And get the pieces out. *P– QB4* can become very stodgy, it can become positional and slow. We can always play it later.

BARDEN: All right; let's do it this way round, then.
LITTLEWOOD: Good.
BARDEN: So Black's fifth move is *5.* . . . . B×P.

RUSHBROOK: Now I suggest *P– Q3.*
RHODEN: Yes, I don't see how we can improve; let's just have another look for a minute, though, just to see; because we are well away. *P– Q3* releases our QB; but you wouldn't have a go at *P– KN3* – you wouldn't consider that?
RUSHBROOK: Oh no, I have considered that, and I don't like the idea of him essaying a thrust in the centre there with that king pawn, it gives us the sort of wild game that would certainly suit the style of the Lincolnshire Poacher.* I think it would be sounder to play *P– Q3* here.
RHODEN: Just a second; what's the matter with *P– Q4*?
RUSHBROOK: Well, I thought you were going to say that, because I remember your game at Hastings, and that's after your style.
RHODEN: If he plays pawn on we fear nothing, because we come out with a bishop, don't we? If he plays *P×P*, *Q×P*; and he would usually have the riposte of *N– B3*, but as we played that crafty *P– Q6*, he hasn't got the square to get his knight out to, has he? That means our queen has got a fine square in the middle.
RUSHBROOK: Well, Frank, so long as you promise me you are not going to land my queen in the soup . . .
RHODEN: No.
RUSHBROOK: Then, very shortly, I agree to your suggestion of playing *P– Q4.*
RHODEN: White's sixth move is *6.* P– Q4.

BARDEN: Well, this opening up of the game makes me rather lick my chops; I don't know how you feel about this, John?
LITTLEWOOD: Well, I'm not sure; I don't think there's anything wrong with the move, it doesn't give us any advantage as far as I can see, we've no immediate combination to win anything. Can you see anything? I can't.
BARDEN: No, but I was thinking that after our *P×P* they would play *Q×P*, and we would do some sequence like castling; then

* A reference to Mr Littlewood's county of residence.

Q– K2 followed by *R– Q1*. And I think their queen could be in some trouble.

LITTLEWOOD: I'm not too keen on this. You see – *P×P*, *Q×P*, castles, then *B– KN5* for him.

BARDEN: Yes, they are liable to break us up, aren't they?

LITTLEWOOD: We can't play *QN– Q2*, because our bishop is loose.

BARDEN: Quite.

LITTLEWOOD: You see? It isn't easy.

BARDEN: Yes, but it may be we can play some other idea. Another thought I have is *P×P*, *Q×P* for them, and then *P– QB4*.

LITTLEWOOD: And we are going to follow with *N– QB3*, which is of course the square we wanted, and a good square. We are away ahead in development, aren't we? It's very nice.

BARDEN: And the position is open.

LITTLEWOOD: There's nothing immediate for him.

BARDEN: No, so Black's sixth move then is *6.* .... P×P.

RUSHBROOK: That's not so dusty, is it? I rather care for that.

RHODEN: Yes, we must go straight through with *Q×P*. White's seventh move is *7.* Q×P.

LITTLEWOOD: Any doubts about that? I think it's clear what we are going to do?

BARDEN: Yes, yes ...

LITTLEWOOD: Right, on we go then, Len. *P– QB4*.

BARDEN: So Black's seventh move is *7.* .... P– QB4.

RUSHBROOK: Well, now, your idea of that, Frank, was to swing the old lady on the king's side.

RHODEN: Well, yes, that's almost forced, isn't it? Because we're committed now, aren't we? We've got to go on, willy-nilly ...

RUSHBROOK: I suppose we ought to go ahead with it?

RHODEN: Well, cheer up ...

RUSHBROOK: Well, we're running around with our queen, which is generally the sign of a lost game later on. Still, I think we've committed ourselves now, so shall we have a go?

RHODEN: Yes. ...

RUSHBROOK: We can only lose, can't we ...?

RHODEN: Right . . . so White's eighth move is *8.* Q– KR4.

LITTLEWOOD: I thought he'd do that, Len.

BARDEN: Yes, it was a choice between that or going back to Q1. Now they want to play *B– KN5* followed by *R– Q1*, and we want to play *N– QB3– Q5*, with juicy squares for our knight at *QB7* or *QN6*. It's a question of who gets in first. For instance, if we play now *N– QB3*, they play *B– N5*, we play *N– Q5*.

LITTLEWOOD: They castle . . .

BARDEN: We play *B– KB4*.

LITTLEWOOD: They play *B* × *N*, we play *N– N6*, mate.

BARDEN: Yes, yes . . . it would be interesting, that. . . . But they could interpose with *P– K4*.

LITTLEWOOD: Then we can play perhaps for mate by sacrificing the queen.

BARDEN: It's interesting.

LITTLEWOOD: We haven't castled yet, though he's got a check. So we must be careful about that. But there seems to me great possibility here. If the worst comes to the worst we can eventually castle queen's side ourselves.

BARDEN: Yes . . . I think the thing to do is to try and get our knight into Q5, and see what happens, because I have a feeling there will be complications. So Black's eighth move is *8.* . . . . N– B3.

RUSHBROOK: Well, there you are, you see, Frank! He's getting an awful advantage in development here, and for my part I must confess I shan't feel happy until I've got some of this furniture moved out, on the king's side, and get myself castled.

RHODEN: Right: suppose we go on with our original plan and play *B– N5*?

RUSHBROOK: That's what we are now committed to play.

RHODEN: All right.

RUSHBROOK: And to hell with the er . . . consequences . . .

RHODEN: I'm glad to detect this rather more confident note coming back into your voice. . . .

RUSHBROOK: If we get caught between two plans, well, they will just chop us to pieces. Let's face it.

RHODEN: You are positively inspired, my boy.

RUSHBROOK: Yes . . .

RHODEN: I can see this as being in *Rushbrook's Thousand Best Games*, you know.

RUSHBROOK: I've only got nine hundred.

RHODEN: Now then, White's ninth move is *9.* B– N5.

BARDEN: That was the move we expected. We think *N– Q5*; then castles queen's-side is more or less forced; then we can play *B– KB4*, threatening *N– N6* mate; and they must reply *P– K4* to stop this mate. Then the play does become very complicated, but our feeling is that because we are generally ahead in development, and their king looks in a dicier position than ours, those complications should resolve in Black's favour.

LITTLEWOOD: In the meantime what we are worried about is their coming in at Q5.

BARDEN: Yes.

LITTLEWOOD: We were thinking of a possible sacrifice, then, weren't we?

BARDEN: I think a sacrifice is some moves ahead.

LITTLEWOOD: But there are one or two details. I'm worried about what happens to my king at the moment. We've got to be careful about the king in the centre.

BARDEN: Yes, and if we have a knight on Q5 that will of course be stopping *B– N5 check*, among other things.

LITTLEWOOD: Can we play *B– KB4*, now?

BARDEN: Well it probably leads to much the same thing because they would still castle.

LITTLEWOOD: Yes. Let's carry on with this.

BARDEN: Yes, I think so. So Black's ninth move is *9.* . . . . N– Q5.

RUSHBROOK: Well, who's attacking who, that's what I'd like to know, in this position?

RHODEN: Well, look, we were going to play like desperadoes, weren't we?

RUSHBROOK: Yes.

RHODEN: Now suppose we do go in for castling queen's-side? Shall we consider that first of all? Bring the full force of your mighty mind to bear on this, boy. . . .

RUSHBROOK: Supposing he goes *B– B5*, check – simply *P– K3*?

No, sir, I'm not clear on that; and then he's got this *N– N6*, check, later on.

RHODEN: *K– N1*.

RUSHBROOK: And the queen's on our rook.

RHODEN: But the knight's on our rook.

RUSHBROOK: It's very nice of you to point out that solace. My comment is exactly what you say, it's a death-or-glory manoeuvre.

RHODEN: It is, isn't it? And it's threatening *P– K3*; and we're also still threatening *B × N* you see, which he's got to do something about.

RUSHBROOK: All right, but I don't think I'm going to be too happy about having the king castled on that side with only two little miserable . . .

RHODEN: You're relapsing now, boy, after that bright spasm just now. White's tenth move is *10*. Castles queen-side.

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BARDEN: That we thought they must play. Now the problem is whether we should play *B– KB4* to entice *P– K4*, or whether we should play immediately a move like *B– K3*.

LITTLEWOOD: *B– K3* contains traps, by the way, some interesting traps. We go *B– K3*, he plays *N– K4*; then you could play perhaps *B– KB4*; now if *B × N*, then *P × B*; *N × P check*, *Q × N*; *Q × Q*, *N– N6 mate*.

BARDEN: I don't think that'll really quite go, because he can so often interpose *R × N* to stop our knight going to N6 with mate. The other kind of idea we were working on was to play *B– KB4*, and after *P– K4*, *B– N3*; *N– Q5*, to play a move like *Q– R4*,

giving up material on our KB3, and then hoping to pull out a quick mating attack.

LITTLEWOOD: Or play *Q–R4* now, and after *P–K3*, play *N–N6 check*.

BARDEN: Now he moves his king to B2.

LITTLEWOOD: And then he attacks the bishop on Q3 too, so they can take that knight. Quite happily.

BARDEN: I don't trust this.

LITTLEWOOD: No. I feel that if we are going to lose this game, the next move will be our fatal mistake.

BARDEN: Yes, I think *B–KB4* is what we want to play.

LITTLEWOOD: I've got a feeling that if we don't, *P–K3* is going to give him the better game.

BARDEN: I do too, on the whole. All right, let's go ahead and see what happens.

LITTLEWOOD: We're committed, you see; it's a good move, I'm sure.

BARDEN: So Black's tenth move is *10.* .... B–KB4.

RHODEN: Well, we've only got one thing, and that's *P–K4*, isn't it?

RUSHBROOK: All right, let's play *P–K4*, then, and see what happens. Off we go.

RHODEN: White's eleventh move is *11.* P–K4.

LITTLEWOOD: Now, let's have a look at one line first of all *B–N3, N–Q5; N×N, B×Q; B–B5 check, K–N1; B×P check*, ...

BARDEN: *B–Q3.* This doesn't seem quite enough. No ... I'd like to find a way of sacrificing the queen for two pieces if we could keep both our bishops and our knight, but it doesn't quite go. Well, this is a very Russian roulette-ish position, isn't it? One slip, and we ...

LITTLEWOOD: One point, Len, don't let's forget we mustn't be worried by the end game, now. But at the moment we've no real choice except *B–N3*, have we?

BARDEN: No, all right. Black's eleventh move then is *11.* .... B–N3.

RHODEN: Ah . . . well, thank heavens for that . . .

RUSHBROOK: Knowing Mr Littlewood, I was waiting for that $N \times P$.

RHODEN: Yes, yes, but they probably saw the force of our horrible $R \times N$.

RUSHBROOK: Now the point is that I'm in the position where I very often find myself, I want to play three moves at once, and we've got to sort of think which one of the three is the least diabolical.

RHODEN: How about $B \times N$, for a start? I say, Staunton would have put a diagram right at this position here, wouldn't he – he would have said that the diagram is intended for the instruction of the young student, or some such rubbish, wouldn't he?

RUSHBROOK: Well, you started all this, Frank, with *P – Q4*. You took me out of my a3 book entirely; and now while we are obviously attacking, so are they. I should have thought that after $B \times N$. . . .

RHODEN. . . we're going to get *N – Q5*, directly we get the chance, aren't we?

RUSHBROOK: What's he going to do if we play $B \times N$? Is he going to offer us a draw, do you think?

RHODEN: I should say he'll play $P \times B$. Then either we play *P – B3*, or get another piece out. Anyhow, we want a few exchanges to ease things a bit, I'm sure. We *are* playing the maestros, aren't we? And $B \times N$ would ease things a bit, I should think, and if we don't play that, he may get his bishop to K2; and then we shan't get a chance, shall we? Do you agree?

RUSHBROOK: Yes – yes.

RHODEN: Right. White's twelfth move is *12*. B × N.

LITTLEWOOD: Now the question is, are we going to have an end-game or not? We are not, are we?

BARDEN: We're not, there's no question.

LITTLEWOOD: And so no question but that the pawn takes . . .

BARDEN: Black's twelfth move: *12*. . . . . P × B.

RUSHBROOK: Well, now, Frank, never in my wildest imagination would I have thought that we would have got a position where Mr Barden has such a pawn formation over on his king's side.

RHODEN: Yes, he evidently hasn't read my penny handbook on the end game. We can play *B– N5* check, right now.

RUSHBROOK: Yes, we *could*.

RHODEN: Come on, then, what does he do?

RUSHBROOK: He takes it with his knight, presumably.

RHODEN: Right, then we play knight takes . . .

RUSHBROOK: . . . hitting his bishop . . .

RHODEN: He can't possibly do that, mate, can he? If we play *B– N5 check*, and he plays *K– B1*, we've *Q– R6 check*. That's a very handy move, and we can still come back to B4. How does it strike you?

RUSHBROOK: Life assumes a rosier hue, Mr Rhoden.

[*Laughter.*]

RHODEN: It's not bad, boy, is it?

RUSHBROOK: Well, I think it's what's termed the 'Have a Go, Joe' variation.

RHODEN: One last look, boy. They'll turn on us if we're not very careful. I keep feeling there's some horrible thing they've got tucked away, but I can't imagine what it is.

RUSHBROOK: Oh, well, the die's cast.

RHODEN: Right – White's thirteenth move is *13*. B– N5 check.

BARDEN: Ah. We've been worrying about the possibility of *P– KB4*, which we'd only just seen, and which we thought might well force us into playing an end game by replying *P– KB4* ourselves. But they can still do that next move, can't they?

LITTLEWOOD: Yes, but they've committed themselves with the bishop now, which can also be taken.

BARDEN: Oh, I don't think we want to take this bishop at all. We like our knight on Q5. Which means that it's a question of moving the king, and the only thing to decide is where to move it.

LITTLEWOOD: Just for amusement, let's have a look at *K– K2*, and see if this entices them into any bad position, shall we? *K– K2*, *N– Q5 check*; *K– B1*. And now his bishop is threatened. But of course, the danger is that he can always play the knight check later.

BARDEN: Yes, and after *K– K2* he might play a move like *P– KB4*, and that could get dangerous.

LITTLEWOOD: Because of the pin on the king, you mean?

BARDEN: Yes. *K– B1* looks the right move, doesn't it?

LITTLEWOOD: Yes. It would probably be silly if we tried to be too clever, I mean in my game against you I was clever like that, and I should have been mated in the middle of the board.

BARDEN [*laughing*]: Black's thirteenth move is 13. . . . . K– B1.

RHODEN: I just can't believe this, Rushy Boy, I can't believe it.

RUSHBROOK: We mustn't get too excited, though. Now we've either got to consider your *P– B4* or getting some more development.

RHODEN: It can't be anything else, can it?

RUSHBROOK: If he plays *Q– N3*, for example, he's put two pieces on our bishop.

RHODEN: True. Here! What about just playing *N– B3*?

RUSHBROOK: I confess I'm still uncomfortable about my development, but to my surprise I would have felt that perhaps they are a little bit uncomfortable with theirs. Barden certainly would be; I mean, it suits Mr Littlewood, of course. But supposing we play *N– B3* and he takes it off?

RHODEN: We play *P* . *N*, and we're still threatening to come up to B4 and B5; and furthermore we are all ready to bang out our rook to K1 – we'll have all our pieces out then.

RUSHBROOK: The move *Q– R6* check would probably result in forcing him to play us the rook down, at some time, because he'll have moved *K– N1*.

RHODEN: True.

RUSHBROOK: And perhaps we ought to bear that in mind, you know.

RHODEN: Can't we get cracking on that beastly horse there, can't we do something about him, sitting there smugly, thinking about what he is going to do? Can't we get *N– B3*?

RUSHBROOK: Now look, let's go back to another of your suggestions, *P– KB4*. That has the merit of stopping his bishop immediately from coming on to K4.

RHODEN: It also threatens to win his bishop, doesn't it? It threatens *P– B5*. Let's have a bash, we've been playing some pretty determined stuff.

RUSHBROOK: What would Bobby Fischer play here?

RHODEN: *P– B4*, wouldn't he?

RUSHBROOK: Well, what's good enough for Bobby Fischer is good enough for Mr Rushbrook and Mr Rhoden.

RHODEN: That's it. White's fourteenth move is *14.* P– B4.

BARDEN: The obvious plan does seem to be *P– QR3* followed by *P– QN4* and *N5*, as soon as we can. So shall we look at that first?

LITTLEWOOD: It looks right. I don't see we can gain much by bringing our queen out now; the danger is his knight going to Q5. The only other thing is to play *P– B4* now, *Q × Q check*; *R × Q*, *P– K5* – and it's a difficult end game, but it's interesting.

BARDEN: We're both making a master choice, but it's a question if we are prepared to take a gamble with this *P– QR3* and his *P– B5*. I'm inclined to take the risk.

LITTLEWOOD: Yes, after all we are enjoying it; and if they win – well, fair enough.

BARDEN: Yes. We are not sure whether we will have to apologize to everybody afterwards, but we are going to play *14.* .... P– QR3.

RUSHBROOK: There you are, Frank. Some people play it on the fourteenth move, I play it on the first.

RHODEN: Now then, what do we do? *B– B4*, then he punches on with *P– N4*, I suppose; we go to Q5 . . .

RUSHBROOK: Possibly *B– Q3* might be a little bit more exact, because it stops that bishop of his plugging along its diagonal.

RHODEN: Look: *B– B4*, *P– N4*; *B– Q5*, *R* moves; *P– B5* for us; and we've still got three pieces to help our king.

RUSHBROOK: I wish I had a Black bishop.

RHODEN: Boldness be my guide, let's have *B– B4*.

RUSHBROOK: Well if you play *B– B4*, it's with the idea of establishing it on Q5, and I've had my eye on that square for my Springer.

RHODEN: Of course, *B– Q3* does away with any surprise mating threats, doesn't it? But we shan't have the answer of *B– Q5*, which gains us a tempo inasmuch as he's to move the rook. Is he prepared to sacrifice anything? If he does sacrifice anything, well so what, we've got the rook, a knight, and a bishop, the queen is ready to nip smartly back into the fray, now the knight

can be out there in the twinkling of an eye; and don't forget his rook in the corner that's going to take some getting out.

RUSHBROOK: That's why I was trying to get *Q– R6 check*. That'll bury his rook. Wonder whether to play it now, Frank?

RHODEN: If she's tucked away up there on R6 it's going to take a long time to get her back; I think they'd consider it well worth while if they could get our queen away up there. Let's have *B– B4* – that's done away with the *N– N6 check*, hasn't it, for the moment?

RUSHBROOK: All right Frank, it's played in the spirit of the opening, isn't it?

RHODEN: Good old boy. White's fifteenth move is *15.* B– B4.

BARDEN: Every move they are doing something quite unexpected! Well, I feel we really ought to go ahead with *P– N4*.

LITTLEWOOD: Well, I think it's all right, it's a good attack. So *P– QN4*, *B– Q5*; *P– N5*, *B×R*; *P×N* – and I'm quite happy. The thing is about this line that he hasn't got his *P– B5* in yet. And there's always the danger that he'll never get it in, before our attack starts.

BARDEN: I don't know if he can do anything like *Q– R6* check instead of *B×R*?

LITTLEWOOD: When he goes *Q– R6* check, his bishop on Q5 will be in the way, and we can play *K– K2* and take his knight next.

BARDEN: Yes.

LITTLEWOOD: And then he can't worry us.

BARDEN: We hope not. We'll do this anyway. Black's fifteenth move is *15.* .... P– N4.

RUSHBROOK: Well, we can see what's happening now; he's had a look at my naked monarch and he decided to throw everything on to a queen's side attack.

RHODEN: Yes, and very nice too.

RUSHBROOK: Your idea was to play *B– Q5*.

RHODEN: I still don't see what's wrong with it; if we do, will he ignore it and just play *P– N5*?

RUSHBROOK: That will be in the spirit of the thing. May I come back to my other idea, which is *Q– R6* check?

RHODEN: We've left it a bit late, and now he's got the resource *K– K1*, you see.

RUSHBROOK: Oh well, let's go ahead with your plan then, and play *B– Q5*.

RHODEN: Now, is he relying on *P– N5*? He won't give us a rook, what'll he do? He'll play *R– N1*, then we go on with *P– B5*; he'll then push *P– N5*; *P×P*. . . .

RUSHBROOK: I don't like this savage attack on the king.

RHODEN: Well, we've got to move the bishop.

RUSHBROOK: Yes. Now we've committed ourselves to your *B– B4*, we must play *B– Q5*.

RHODEN: I can't see anything else. White's sixteenth: *16*. B– Q5.

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BARDEN: Well, we do seem to be for about the fifth time at a crisis.

LITTLEWOOD: I can now see a chance for our combination, Len. Something like this – *P– N5*. He then goes *N– R4*. We can play *B×P* check, *Q×B*; we also play *Q×B*; *P×Q* for him . . .

BOTH TOGETHER: *N– N6* mate . . .

LITTLEWOOD: And if he plays *B×R* straight away, then *P×N*. If then he plays *P×P*, we can play *Q×B*, *P×N*; *Q×KP*.

BARDEN: Sounds like a splendid manoeuvre.

LITTLEWOOD: We've no worry; let's go on.

BARDEN: Black's sixteenth move is *16*. . . . . P– N5.

RUSHBROOK: He's looking for a mate on N6. But suppose we play *B×R*, and he plays *P×N*, and we fetch the bishop back to Q5?

RHODEN: He's going to rush us if he can. But shall we go in for *B×R*? After all it might provide some fireworks . . .

RUSHBROOK: Come on, then.
RHODEN: White's seventeenth move is *17.* B×R.

BARDEN: If we play *P×N* and they play then *B– Q5*. . . .
LITTLEWOOD: Oh no, *B×P* check, again, and so on.
BARDEN: Yes . . . Black's seventeenth move is *17*. . . . . P×N.

RHODEN: Well, we are committed again, aren't we? If we played *P×P*, wouldn't he ignore the bishop and play *Q– R4*? We can play *P×N*, then he plays *Q×P* check. Now then, I don't see how he is going to mate us with the queen only. The situation, although grave, is not serious.
RUSHBROOK: We either play *P×P* or *R×N*.
RHODEN: After *R×N* he'll go *P×P* check, won't he?
RUSHBROOK: Oh hang it, let's have a go then; *P×P*, Frank.
RHODEN: White's eighteenth move is *18*. P×P.

BARDEN: *Q×B* or *Q– R4*, both of which look very strong.
LITTLEWOOD: Yes . . . I've got a feeling that *Q– R4* is going to be better than *Q×B*, somehow. I think the bishop is going to be stranded there. You see, if we play *Q×B* he is going *P– B5*. *P×N* wouldn't be very good, would it, for him?
BARDEN: He can move that king to Q2.
LITTLEWOOD: We can then play *Q×RP*.
BARDEN: He then plays . . .
LITTLEWOOD: . . . *P×N*.
BARDEN: He doesn't have to do that, he can play *B– Q5*.
LITTLEWOOD: *Q– N7* check.
BARDEN: *K– K3*; *Q×P* check, *R– Q3*; *Q– B8* check, *K– B2* – and he's getting out.
LITTLEWOOD: We shall have all our pieces in cooperation. I think it would be more interesting to play *Q– R4* – it will be an intriguing possibility, anyhow. I think the worst we can have will be the exchange down. And we have all the attack in the world.
BARDEN: Yes, all right. Black's eighteenth move is *18*. . . . . Q– R4.

RHODEN: Now then, he's threatening *Q×P* check, and mate next move.
RUSHBROOK: *Inter alia*, as one might say. If we play *P×N* he

will recapture with his pawn, and that will free his Black bishop on its diagonal.

RHODEN: If he takes with the pawn though, we bring the queen back, don't we? Or do we play $Q \times BP$? We've got to play $P \times N$, haven't we?

RUSHBROOK: We can play $R-Q3$; or $Q-N3$. But he's got a combination here somewhere, hasn't he?

RHODEN: Well, I would like to take the horse off, because then, you see, he'll only have one piece there for the moment.

RUSHBROOK: But if we take it off with our pawn, we block our rook, you see; and presumably he wouldn't have to capture immediately, for example he could play $Q-B6$ check first. I don't think you can take the horse off, that's the ins and outs of it.

RHODEN: All right, $K-Q2$ – to which he'll certainly play, I should say, $N-N6$ check.

RUSHBROOK: I thought he'd probably snaffle the old a-pawn* . . .

RHODEN: Well, if he does that, then we can take the horse, can't we? Because we'd be in the position to run away to the king's side.

RUSHBROOK: Well, I want to get away over that side.

RHODEN: I don't think that's a bad idea, you know, $K-Q2$.

RUSHBROOK: Might last the game a little bit longer. It's not an acknowledgement of defeat, is it, castling on the queen's side and then dashing over to the king's again? It's a very laborious exercise for the monarch at one square at a time, isn't it?

RHODEN: Shall we settle on this? Right, White's nineteenth move is *19.* K–Q2.

BARDEN: Yes, they found the right move.

LITTLEWOOD: Without a doubt anything else leads to a much quicker defeat. Now we thought $K-N2$?

BARDEN: Yes, Black's nineteenth move is *19.* . . . . K–N2.

RHODEN: The dirty dog, I thought he'd do that. It's a nice piece of play, you know, isn't it?

RUSHBROOK: Now look, if we come back with the bishop to Q5, at least it puts that check out for a moment, doesn't it?

* i.e. Q×RP.

RHODEN: I suppose he'll just play the rook over; then we'll come out with *N–B3*, maybe.

RUSHBROOK: Or K2.

RHODEN: Yes.

RUSHBROOK: He's going to get a tremendous pressure on this queen's side here, and eventually ram a pawn home, you see, and probably finish with three queens.

RHODEN: Suppose we play *N–K2*, challenging his horse? Because then if he takes the RP off, we could play *P×N*. If we play *N–K2*, presumably he can then play *N×N*; *K×N*, *Q×BP*. That wouldn't worry us all that much, because then we could play *Q–N3*.

RUSHBROOK: It makes the board look a bit better from our side, makes the pieces develop where they normally should be on the third or fourth move instead of on the twentieth.

RHODEN: O dear! Oh dear! *N–K2*, shall we have it?

RUSHBROOK: Yes.

RHODEN: White's twentieth move is *20.* N–K2.

LITTLEWOOD: I think that's the best move, it's a good move.

BARDEN: Which we'd overlooked, completely, two moves ago.

LITTLEWOOD: Never mind, let's work this out . . .

BARDEN: The obvious move is *R×B*, and they must play *P–B5*. If we then play *R–QN1*, they will play *R–QN1*. Ah! *R×R*, *R×R*; *Q×BP*, threatening *Q–B7* check.

LITTLEWOOD: Right.

BARDEN: Black's twentieth move is *20.* . . . . R×B.

RHODEN: Let's go *P–B5*. . . . . We've got nothing else, have we? Right, White's twenty-first move is *21.* P–B5.

BARDEN: Well, we are looking mainly at *R–QN1*; and we thought they would have to *reply R–QN1* otherwise they would be mated; and then we were tossing up between *R×R* and *Q×RP*.

LITTLEWOOD: After our *R–N1*, if he goes *R–N1*, then our *Q×RP* – he can't play *R×R*, can he? So he must play *P×N*.

BARDEN: Then *R×R* for us, *R×R* for him . . .

LITTLEWOOD: Then we play *Q–R7* check straight away.

BARDEN: Yes.

LITTLEWOOD: Better. Subtle.

BARDEN: Well I think we should play *R– N1* and let them do the thinking. Black's twenty-first move: *21.* .... R–QN1.

RHODEN: I suppose *P×B* is out, isn't it, if he comes down with a rook check?

RUSHBROOK: Yes; then we move the king and he snatches our knight, you see.

RHODEN: But what's wrong with this: *P×B.*

RUSHBROOK: Yes.

RHODEN: He checks with the rook.

RUSHBROOK: Yes.

RHODEN: *K– Q3.* What's he do then?

RUSHBROOK: Queen checks on the diagonal, and Bob's your uncle.

RHODEN: Confound it, it does, doesn't it?

RUSHBROOK: Well, we'll have to play *R– QN1.*

RHODEN: Then he gets *N– N6* check. That doesn't matter all that much, though, does it?

RUSHBROOK: No.

RHODEN: This is all very sad, but White's twenty-second move is *22.* R–QN1.

BARDEN: Now you thought *Q×RP.*

LITTLEWOOD: Yes, it would go something like that.

BARDEN: So Black's twenty-second move is *22.* .... Q×RP.

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RHODEN: Now – let's have a look at this: he's got a horse *en prise*, he's got a bishop *en prise* . . .

RUSHBROOK: He's got a rook *en prise*, he's got a bishop *en prise*, a horse *en prise* . . .

RHODEN: . . . he's got everything *en prise* except his queen.

RUSHBROOK: And he's threatening to mate us.

RHODEN: Yes.

RUSHBROOK: What a pity.

RHODEN: Yes, it is rather sad, isn't it? First of all we whip off the horse, $P \times N$, what happens then?

RUSHBROOK: $P \times N$? I would suggest he plays $P \times P$.

RHODEN: But then we play $R \times R$.

RUSHBROOK: I think we ought to play that first ourselves.

RHODEN: Play what first?

RUSHBROOK: $R \times R$.

RHODEN: $R \times R$ is out because of $Q-R7$ check, followed by $Q \times N$ check, and we shouldn't have any chance at all then, should we? Suppose we play $P \times N$ – he still checks at the seventh doesn't he? He still checks at the seventh . . .

RUSHBROOK: He's got a mate on there. $N \times N$ – let's have another look at that.

RHODEN: $N \times N$: now, then, if he checks, we can always play $N-B2$, can't we?

RUSHBROOK: Yes, and then he wins the exchange. It's all very sad.

RHODEN: One door shuts, another slams. But I think we'll have to have that horse off, Rushy. I've hated him for moves on end, now. Play $N \times N$. And if he plays $P \times N$, we'll play $R \times R$.

RUSHBROOK: Very good, Frank.

RHODEN: White's twenty-third move is *23.* N×N.

BARDEN: All right – Black's twenty-third move is *23.* . . . . P×N.

RHODEN: Now I'm in favour of $R \times R$.

RUSHBROOK: You want to go down with all your guns firing, do you?

RHODEN: Well, that's not a bad idea. If we don't do that, what else is there?

RUSHBROOK: $R \times R$, $Q \times P$ check; $K-K2$.

RHODEN: $Q-K6$ check.

RUSHBROOK: Curtains.

RHODEN: Desperation, I think but . . . White's twenty-fourth move is *24*. R × R.

LITTLEWOOD: He's probably lost now anyway, Len.
BARDEN: Yes, we thought *R(N1) – B1* was better for him.
LITTLEWOOD: We should go in with *Q × P* check, now.
BARDEN: Yes. Black's twenty-fourth move is *24*. . . . . Q × P check.

RHODEN: *K – Q1* is forced, I think, isn't it? Yes. *25*. K – Q1.

LITTLEWOOD: Now, surely, Leonard, we should mate them without bothering about to pick up this rook?
BARDEN: By going *P – Q6*.
LITTLEWOOD: Yes, because we've got *P – Q6*, *Q – B2*. . .
BARDEN: Black's twenty-fifth move is *25*. . . . . P – Q6.

RUSHBROOK: Well, now, Frank, having a good look round this board: this is most odd. We find ourselves in the position of having a queen and two rooks, our opponents are left with a queen and two bishops, but before we allow ourselves to be unduly elated at this state of affairs, I suppose we have to consider his mating threats?
RHODEN: We'll be mated before we are elated, or deflated before we . . .
RUSHBROOK: That's the stuff, Frank, I'm glad you've woke up at last . . .
RHODEN: Um . . . he's settling for a simple mate in two, isn't he?
RUSHBROOK: I feel inclined to play *R – QB8* myself, one of my fancy moves.
RHODEN: *R – QB8*?
RUSHBROOK: Yes, that stops all this nonsense of a mate in two, it just gives him mate in four, something like that.
RHODEN: It doesn't look as though really we've got anything at all. Right, desperation here: we're playing *26*. R – QB8.

LITTLEWOOD: Now can we mate him without taking, by *Q – N6* check? But perhaps *Q × R* is clearer.
BARDEN: Yes, he can only play then *K – Q2*, and we must surely mate him. Black's twenty-sixth move is *26*. . . . . Q × R.

RUSHBROOK: I think we had better resign, Frank.

RHODEN: No, I think we'll take the bishop off.

RUSHBROOK: He's got a mate in two.

RHODEN: Well, have we got anything else to do? I'll tell you what we'll do, what about playing $P \times B$ and then resign, so we can say at least we did have the advantage in material.

RUSHBROOK: We'll play $P \times B$.

RHODEN: Right: *27.* P × B.

BARDEN: Black's twenty-seventh move is *27.* . . . . Q – B7 check.

RUSHBROOK: Well, that's just one of those situations that occur, Frank. We've got a mate in two over on the king's side, they've got a mate in two over on the queen's side.

RHODEN: We could certainly mate in two, but he can certainly mate in one . . .

RUSHBROOK: Yes.

RHODEN: 'White struck his flag' – as Staunton says, doesn't he? Oh, I know what Staunton says – my favourite of all his cracks when a chap resigns – he says: 'Further resistance would be both frivolous and vexatious; the Frenchman with good grace resigned.' And that's what we'll do, Rushy, eh?

RUSHBROOK: Yes. It's nice to feel we've got a rook for a bishop, and mate in two on the board.

RHODEN: I still don't know why we didn't win, do you? Well, anyway – White resigns – and still doesn't know why he didn't win.

PART THREE

CELEBRATING CHESS

There are many ways of celebrating chess, the best of which is by playing it. But one may also praise the game as such, or this or that aspect of it; one may decorate conventional chess with new and fantastic rules; one may philosophize about it; one may make gentle fun of it, or explore it for its own humorous possibilities: there is no end to the variety; and this section of the book is, accordingly, the most miscellaneous in theme and in mood. Let us, however, begin with a little pomp and circumstance – a description by Harry Golombek of the Leipzig Olympiad of 1960.

Olympic Moments

by Harry Golombek

THE most colourful and interesting of all chess manifestations, from the international point of view, are the Olympiads that are held under the auspices of the World Chess Federation once every two years. With each country striving to send its best, you get a concentration and a wealth of chess talent which it would be impossible to obtain in an ordinary international tournament. You get too a spirit of team rivalry that induces an almost unbearable feeling of tension throughout the whole event. The consequence of all this is, for the participant, a sort of pleasing torture which may pain him at times, but which he would not have missed for anything; and, for the onlooker, a variegated and intriguing spectacle that must strongly resemble the kind of thing that went on in the Roman arenas. It's true that the players are not actually thrown to the lions nowadays; instead they are cast to the grandmasters and, from a certain standpoint, there's not much difference between Tal and a man-eating carnivore.

Since the last tournament of this type to be held in this country was at Folkestone in 1933 I doubt whether many readers will have ever viewed an Olympiad, so let me describe the scene and try to take you back in spirit, at any rate, to the opening day of the 1960 Leipzig Chess Olympiad.

The event was held in the Messe-Haus, the main building that houses the annual Leipzig Fair; but, with forty countries competing, the four preliminary classifying groups could only be accommodated on two floors. Each match of four boards a side was held in a little geometric square, with a steward functioning

at a special table on one side of the square. With the steward usually speaking only German, and the players a variety of tongues ranging from Maltese to Finnish and Mongolian, you can imagine what a scope there was for misunderstanding; and it's rather surprising that the event went as smoothly as it did except when one remembers that we all spoke the universal language of chess.

Exactly five minutes before play, a piece of music was broadcast from various parts of the hall. It was the opening passage of Bach's Third Suite in D Major; and as we were to hear it once every day for the next twenty-five days, and that at a moment when the nervous tension was at its height, you can realize how we sickened of the music, beautiful though it was. I suppose Bach was chosen because the great Johann Sebastian spent quite a considerable portion of his life at Leipzig, where he founded the celebrated St Thomas's choir (which is still one of the world's famous choirs, and which we were privileged to hear at the opening ceremony the day before play actually commenced).

To return then to the start of play. This was announced, two minutes after the music ceased, by a loud clash on a gong. I got so conditioned to this that, after a few weeks' play, when a waiter dropped a tray at the restaurant or some such gong-like noise took place, my hand would advance automatically to push an imaginary pawn forward on a non-existent board.

Strange things happen in the first round of any tournament; but in the first round of an Olympiad, when the nervous strain is at its height, even more unusual incidents occur. Strong players lose to the comparatively weak; weak players, or should I say, the less strong, overwhelmed by the occasion, play even worse and are crushed in a few moves by the powerful grandmasters. Brilliant games – and blunders – abound. Chess reaches fresh heights, and depths, and with it all there's an intense spirit of determination that makes the players continue till the bitter end, and beyond.

Still in reminiscent mood, we descend from the international-master level to that of the club amateur.

A Rabbit Remembers

by T. Ellerten-Rice (1960)

FOR some time now this programme has been largely given over to the tigers of chess (or, at the very lowest, to the wolves and foxes). It did seem to me, and to the editor, that a rabbit or two might be allowed some gentle squeaks. Because even rabbits have, for example, their favourite game.* I played mine while I was still at school: it occurred, in fact, during the school knock-out tournament. In Round Whatever-it-was, I found myself up against the most formidable of the schoolmasters who had entered; and I felt very proud of myself when I found that I wasn't, after all, going to lose quickly. The game was played after school on three successive evenings, and went to eighty-four moves. The master lost. Some years later, as an undergraduate, I looked at the score again. It was only then that I realized how desperately and ingeniously my opponent had struggled *not* to win, and not to make his chivalrous intention obvious.

This was an example of that great rarity, gamesmanship in reverse. The direct kind, I fear, I have met more frequently. There was, for instance, the member of my former club who refused to stand me drinks during our games, because – or so he maintained – he could only beat me when *I* (not he) was sober. I had a gamesman's revenge on *him*: we sat up all night together in his flat, playing nothing but the Ruy López, while he waited to be told he was a father. This time he could hardly refuse me all the drink I wanted. And he was understandably distrait. What with this and what with that, the first two games were the only ones I lost.

It was not this man, but another, who confessed to me in an unguarded moment that he always lost interest, and usually the game, when the queens were exchanged off. Never, even to a rabbit, make disclosures of that kind. In a losing position, even a

* See later in this book for some 'Favourite Games' on the master level. [*Ed.*]

rabbit may turn at bay, and employ whatever weapons the gods have provided. Three months later, *I* was that rabbit at bay. I treasure greatly the memory of my opponent's silent fury and my own inward giggles as for six moves in succession I offered the queen exchange. Five times he avoided it, with increasing difficulty and danger. The sixth time it was forced; *and* he had trapped his own knight. The other day, incidentally, a better player than I am told me that he particularly hated his opponent's knights, and adored his own. If I ever play him again, he'll find (I hope) that it's not *always* an advantage to have the two bishops. . . .

It was this man who jokingly reminded me of a famous trick that years ago was actually played on me in deadly earnest – though without success. Desperately short of time, whereas I was not, that previous opponent had said to me (diffidently, you know) 'Do you mind if I move this?' – and had bodily transferred our (double) clock from the queens' side to the kings'; still, of course, facing inwards. . . .

Rabbit I may be, but I was once awarded a chess medal – one of six team medals, specially designed and struck for whichever section of a certain Egyptian university should emerge on top. That was the Faculty of Arts, in which I was then a lecturer. I played in only one match – of which, more presently. But the Arts team won; and until recently my medal hung round the neck of my younger daughter's favourite doll.

'More presently,' I promised. Well, I had an awful time during that single match. My opponent was one Khaled abd-el-Maguid Mohammed, or some such – a medical student. He had White, and his opening was *1.* P – K3, together with *1.* P – Q3. I protested, of course; but he pointed out that if one pawn had the option of advancing either one or two squares on its first move, then clearly two pawns might advance one square each. I – as the phrase is – wore this: under protest. Then, I found that 'check' must be called not only when the king was threatened, but also when his consort was *en prise*. Moreover, having once been normally checked, I was not allowed to castle; so I think I did nobly to win that game. Especially since my opponent did not know the *en passant* rule. But I was then told that another game must be played at once, with colours reversed. Restraining my desire to open *1. P – QN3*, together with *1. P – KN3*, I suggested an

'agreed' draw, even without the pieces having been moved. I was not surprised when he refused; but I really did want my dinner. So I proposed that he should come to my flat the next day, and play the second game there. He agreed, but didn't turn up – leaving me the winner by default (and, incidentally, with individual top score in the match). The medal is the colour of a new penny; and it bears on one side a picture of Thoth, god of learning, on the other *not* a rabbit, but a sphinx.

If you have read this far, you are presumably a chess-player. You *know, of course, that you are normal: but what do non-players think of you?*

The Public Image

by D. B. Pritchard

I WAS standing next to a couple of women at Whipsnade recently, watching the penguins, when one woman turned to the other and said: 'Ain't they quaint – just like a lot of old chess-players.' I didn't take this personally. The observation, I suppose, could have been from life, but I doubt it. More likely the lady had a pre-conceived picture in her mind of what chess-players look like.

When you think about it, most groups in a community have what might be called a 'public image' – a sort of archetype. For example, Civil Servants we know as rather pompous little men who drink a lot of tea, and we see bookmakers as florid, well-fed gentry in check suits and buttonholes, and so on. . . .

Of course, chess-players are an ideal subject for caricature of this kind, and we certainly aren't spared. If we *are* indignant at times, then we are also mute when we are credited with abilities we assuredly don't possess. Just what *do* we look like to the great, indifferent public?

Well, firstly, we are *clever* people because chess, as everyone knows, is a brainy game. That is why so few women are able to play it.

Before we get too smug, we should be aware that 'clever' is meant in a rather nasty way. Perhaps 'crafty' would be a better word. Anyway, we are not *intelligent* people – if we were we would be spending our time on something that matters, like making money or bombs.

Secondly, we are very young or very old. This is easily confirmed from press photographs. We are seen either as solemn infants, expertly carving up our elders, or as greybeards gamely resisting both the opposition and the urge to steal a little nap.

Thirdly, the public see us (or, at least, us old ones) as a lot of fuddy-duddies who huddle over little bits of wood all day and bawl out any wretched bystander who dares to hiccup.

Lastly, we are rather ineffective folk engaged in a pastime better-geared for snails. Ambiguities, you'll observe, rarely disturb a public image.

How did all this come about? A hundred years ago chess-players were a subject of some esteem: big men, with wide waistcoats, epitomizing Victorian morality.

Our forebears were no milk-pudding strategists. They believed in naked aggression, and none of this cowardly defensive stuff, either. The 'Death or Glory' school attracted the patrons and, to some extent, the public. Since then we have dropped a long way down the popularity poll. Our fall, it seems, was the work of the comedians, and today the cartoonists make sure we don't climb back again. It is easy to see why the wags go for chess: it has all the factors that make for humour, with the very marketable virtue of allowing the same old joke to be served up in a whole variety of ways. On a more sinister plane, we are marked as being hostile to noise and speed. In the age of the motor-scooter, that puts us in the Public-Enemy class.

The press, thanks to universal literacy, has spread the legend wide, and for good measure has added a few titbits of its own – usually both sensational and uncomplimentary. You've seen the sort of headline – 'Fight over chess game', 'Police hunt chess-playing killer', 'Judge calls chess-player "no gentleman"' and – a recent one* – 'Chess-player tears trousers'.

The Ad boys, both artists and copywriters, are kinder to us. In advertising, the image is one of wisdom, or, an alternative theme, old-world grace. In the role of pundit, the player interrupts his game to tell you that XYZ pyjamas, or whatever the product is, are without compare. Since the man plays chess, the reasoning goes, he is discriminating and knows a good thing when he sees one. This argument would perhaps carry more weight if the chap had the board the right way round and didn't persist in calling a rook a castle.

An advertisement I cherish is for a well-known laxative. A testimonial to its properties is given by a man whose chief qualification, apart from having suffered, seems to lie in having chess for a hobby. Presumably constipation is an occupational hazard.

The old-world charm theme is quite a different angle. Here,

* 1963.

gracious living is the keynote: plus divans, Napoleon brandy and, for certain, some monstrous ivory chess set. The chessmen are really only there because they harmonize with the décor, but one cannot escape the conclusion that chess-players, also, belong to that age. Anyway, it's nice to notice that, whatever is being plugged, the players are always 'Top People'.

Despite all this publicity, there are some to whom the game remains a mystery. Early this year, a county match was due to be played on the premises of a big industrial firm. A party of players crossing the sports field stopped to ask a hockey player where the chess was taking place. 'I don't know,' she replied, 'but the changing rooms are behind the pavilion.'

On the whole, though, the public do know quite a lot about the game. Almost everybody has read *Alice Through the Looking Glass*, which is a nice way of learning, and perhaps, more than any other game, chess has inspired metaphors and similes that have become part of the language. Unfortunately, these are often used, particularly by politicians, without much regard for their original meaning. The terms 'check', 'checkmate' and 'stalemate' are all in common use. A 'check', you will have noticed, is always referred to as something of an achievement, if not a decisive advantage. A 'checkmate' on the other hand often means only a temporary setback, and 'stalemates' have a surprising facility for being resolved.

Pawns have long been treated with contempt. Among the firm favourites are 'only a pawn' and 'a mere pawn'. What would Philidor say to that?

And while we are on politicians, you've probably noticed that they are keen on stressing that the Russians are great chess-players. Does this make the Russians a lot of fuddy-duddies? It does not. It makes them, apparently, a dedicated and determined race with exceptional powers of foresight. We were told only the other day by a well-known statesman that we should (I quote) 'learn a few moves from them'. Well, it might be a good idea.

Although the public know quite a lot about chess, very few of them have ever seen a tournament in progress. Spectators are about as rare as comfortable club-rooms, and I can think of no other popular game that is so badly attended.

In quite a different way, chess problems must share the guilt of

putting us where we are. Now, we know problemists and players are different breeds, but this is a technicality we can't expect the man in the street to appreciate. It is possible to read a paper without noticing the chess news – if there is any, which is unlikely; but the chess problem looks the reader in the face – he can't dodge it. It's a nagging challenge to his intelligence, and he resents it.

There is an old film in which Henry Fonda, significantly wearing spectacles, is dismissed contemptuously by the heroine as a man who 'stays home evenings and does chess problems'. So, it can be argued, are images made.

Well, that's how we look, and there's not much we can do about it. Of course, time will see change, we hope for the better. Meanwhile, we can hardly hope to educate the image-makers, especially as, now and again, one gets a small suspicion that they may just be right, after all.

Is chess an art or a science? Or both? Michael Lipton has no doubts when it comes to the chess problem.

Chess as an Art

by Michael Lipton

SUPPOSE you met a man who told you: 'I speak perfect English. But I use the language for debate and argument only. I never read poems: they are useless for debating purposes.' You would think that such a point of view was pretty strange. Yet many chess-players make the same mistake as this one-track-minded debater. These chess-players know the language of chess – the rules and the moves of the pieces. They enjoy using their chess-language in arguments, called games of chess. They reject artistic chess forms, like problems, saying: 'They are nothing like the game' or 'They don't help me win my games.' That is about as sensible as rejecting a poem of Blake or Donne, because poems don't help you to haggle over the price of the groceries.

The exclusive debater, or chess-game-player, might reply that the struggle was an art form in its own right. Now the central rules of all the arts are economy and unity. Every word of a poem, every note of a symphony, every brush-stroke of a fine painting, plays a vital part in the structure of the work: and the work has one clear guiding-line that determines its entire development. A really good debate may take this form: every word, every pause in the argument may have its function of persuasion. But first-class chess-players are even rarer than first-class debaters. And even the best game of chess has its wasted moves, its pawns that are idle in the crucial middle-game or end-game combinations, its chance brilliancies that are unconnected with the central thread of chess argument. In the game of chess, artistic elements are at war with the psychology of struggle: and the result is usually closer to a quarrel than to a debate – let alone a poem. No, the finest expression of chess as an art lies in the composed problem. Here, it is the task of the composer to express his ideas with the greatest possible clarity, economy, and unity.

'Clarity' means that the ordinary solver should be able to ap-

preciate the composer's idea (or 'theme'). For this requirement to make sense, the solver has to try to look on the problem, not as a puzzle, but as a vehicle for the composer's idea. In other words, the full enjoyment of the chess-problem art requires much more of the solver than a search for the right first move (called the 'key'). When you solve a problem, you should look for the replies that are lying in wait for interesting Black moves in the original position – the moves that would mate, if it were Black's turn to move and he adopted a plausible line. You should also examine all the things that can happen after White's first move. Is the position *Zugzwang*, or 'block', with White waiting for Black's suicide? Or must White threaten something? If so, what happens when Black defeats the threat and forces White to try another mate? The modern composer of chess problems – just like the modern poet – sometimes has to sacrifice clarity to economy, and to richness of idea. But the solver's extra work is usually well worth while.

What does 'economy' in a chess problem mean? Simply, the expression of the idea with as few pieces as possible, compatible with satisfying other standards of composition. These standards are mainly concerned with the maintenance of the puzzle aspects of chess problems, and hence with their appeal to game-players. For an example, the key should be kept as difficult as possible. However, modern chess problems involve considerable relaxation in those 'rules of composition' that stem from the game rather than from artistic needs. Ten years ago it was almost unthinkable for the key (White's first move) of a problem to be a check. Now, many fine works have been composed with such keys.

As for 'unity', this criterion of the problem art concerns the relation between form and content, between the theme and its execution. All the ideas of a problem should blend into a harmonious whole; and every piece, White and Black, should play a part at every stage of the ideas' development.

Consider the position shown in Diagram 32.

Firstly, let's get rid of any remaining game-notions. White has an easy win, of course: this is quite irrelevant. If you like, suppose that White has undertaken to mate in a certain number of moves, and has only two moves left, if he is to avoid defeat. Also, the position could hardly have arisen in a game – look at White's K on KR8. But that could not matter less: games of chess are

not chess problems: Shakespeare's *King Lear* is unlikely to be quoted in full during a Parliamentary debate, but it is none the worse for that.

What, then, is this problem about? A good way to find out is by asking: 'What strong or interesting moves can *Black* play?' At

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White to move and mate in two

once we see the two impending discovered checks by the Black pawn at KN2, which threatens to open the line from Black's bishop to White's king. Can White cope with these checks? It looks like it. If *P– KN3 ch*, Black has closed the line of his rook at KR3, and also unguarded his KB3. White can therefore mate by *N– KB6*, for Black's check-line is now 'crossed' – hence the name for such an idea, 'Cross-check'. Similarly, if Black plays *P– KN4 ch*, he interrupts the defensive line of his other rook, the one at *KR4*, and allows 2. *R– K5* mate.

Usually a solver, finding such exciting Black possibilities in the initial position, will try to preserve them. However, the mates, provided for the Black checks, which I described just now, cannot be preserved if White is to succeed in forcing mate in two moves. The solution is very surprising. White must start with 1. *N– K4!* This threatens mate by 2. *N– QB3*, as Black's bishop is pinned. It is a surprising move, since the Black king is given access to a square – his K3. But if he takes this 'flight' (as it is called), White mates by the double-check, 2. *N– KN5*, opening the battery from his rook at K2. What of Black's pawn checks? Black can prevent White's threat by either move of his KNP, since these moves give check. You will remember that, before the key, White met 1. . . . . *P– KN3 ch* with 2. *N(N4) – B6*, cross-check and mate. After the

Key 1. *N – K4*, however, this won't do; if Black replies *P – KN3 ch*, and White plays *N(N4) – KB6*, the Black king escapes at his K3. Therefore, White has to play his other N, which went to K4 on the key-move, on to KB6 instead – again crossing the check line, and again exploiting Black's interference with his rook at KR3. Now suppose that, in answer to White's 1. *N – K4*, Black tries *P – N4 ch*, instead. Again, the move that worked before the key, 2. *R – K5*, won't do, because White's first move has cut his own rook off from the square K5. However, the key-move also opens up a line to K5 for White's queen from QB7. So if, after 1. *N – K4, P – KN4 ch*; 2. *Q – K5 mate*.

The content of this problem is expressed:

Two changed replies to checking moves of a Black pawn. All four replies are cross-checks, that is, moves interrupting Black's checking line. All four, also, exploit the same Black mistake, that is, his interference with lines of guard of one or other Black rooks.

This complex problem is by the great Italian composer, Alberto Mari. Though its idea is very modern, it was composed as long ago as 1922, when it won a First Prize. The problem is admirably economical, and the fact that the two checking defences by Black's KNP are the centre of attraction throughout, together with the consistent element of Black's self-interference, gives great unity to the work. The position is clean and natural, and the key is a real surprise. Black's checking moves stand out strongly, and the solver can hardly miss the point of the problem. Not a move, not a pawn, not a chance has been wasted. To play through a problem like this is a genuine artistic experience: this, indeed, is the art of chess.

For problem addicts, here is yet another brilliant analysis by Mr Lipton.

A Problem by Lev Loshinsky

by Michael Lipton

HERE, once more, is that pretentious man who tells about chess puzzles, and says they are an art. Well, if I'm pretentious about chess problems, it's because I believe that they have great and unrecognized claims on your attention. These claims are unrecognized mainly because people are taught to look on chess problems as puzzles, things to be solved at parties, perhaps helpful in tricky positions in the game. Now you would think it pretty silly if you were to be asked to 'solve' a poem or a painting, or expected to consider its value as depending only on how difficult it is to understand. And it is equally misleading to look at chess problems as puzzles. They are not puzzles: chess problems are artistic attempts to express ideas, or themes, with the greatest possible economy and unity.

Let me first explain an idea to you (see Diagram 33).

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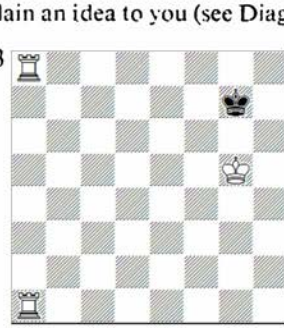

If, in the diagram, it is White's turn to move, of course he mates by 1. *R(QR1)–QR7* mate. Now this mate is called a Model Mate. It is *pure*, in that every square in the Black king's field is attacked once by White, and once only. It is economical, in that all the White men work in the mate. Actually, we don't usually insist that the White king and pawns all work in the mate: if they do, as here, we call the mate a Bohemian or Prime Model. Now many lovely

problems have been made with models. But the feeling nowadays is that beauty of mate is not enough to produce a fine problem. There has also to be richness of idea. Except in the hands of the very greatest masters, model mates generally rule out anything at all subtle or complex in the way of strategy. But then Loshinsky is a superb practitioner of his art. In the following problem, he pulls out three model mates, each dependent for its success on no fewer than three pins of Black pieces: and he combines this with a highly ingenious means of getting the Black pieces pinned.

Here is the position, in which White, with the move, has to force mate in three moves:

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The key is rather a strong one, though the subsequent play more than makes up for this weakness. White starts with *1.* N(N4)–QB2, taking Black's K-outlet at his K6. Now White threatens immediate mate by 2. *N(N5)– Q6*. If Black plays 1. . . . . *R × N*. White replies 2. *P × KBP ch, K × QP*; 3. *N– QN4* mate. Now this mate depends on three pins: the Black N, pinned by the Black K's move; the Black R, which has moved on to the line of pin from the White QR to the Black king's death-square at his Q4; and the Black Q, which is pinned because, on move 1, Black's rook opened the White Bishop's attack on Black's Q4. Moreover, every one of White's pieces works in the mate, either to guard squares against the Black king, or to pin Black pieces. And all the squares in the range of Black's king are guarded once, or blocked and not guarded. There is an exception, the square (Black's) QB5, which is not only occupied by Black's pinned Q, but also attacked by White's pinning B. This exception, however, is – as a concession – not held to prevent the mate from being a model. The reason is

that the double guard is inherent in the very nature of such a mate. The mate depends on the pin of a piece next to the Black K: so, inevitably, the square on which the pinned piece stands is attacked by the pinner. The mate could not be more pure! Let's go through the line once more, from key to mate. *1.* N(N4)–QB2, R × N (QN5); *2.* P × KBP ch, K – QP; *3.* N – QN4 mate, a triple-pin model mate: that is, a model mate dependent on the pin of three Black pieces. Even one such mate is a rarity in a problem: this one gives us two more.

Suppose Black, after White's *1.* N – B2, defends himself against the threatened 2. *N – Q6* mate by *Q – B4* (keeping the Black Q's guard on her Q5 as well). Now White continues with 2. *N – Q6 ch.* Of course if White's N is captured by the Black Q, White mates by 3. *Q – Q4.* However, if the Black king flees by taking the White QP, White has another lovely triple-pin model mate, this time by 3. *N – QN4.* The mating move is the same as in the last variation, but the guards of the squares in the Black K's firing line, and also the way in which Black's pieces are pinned, are so different that the two mates are certainly distinct. This mate, too uses every single White piece – with the exception of K and Ps, which of course is permissible in a model mate; and once more every square in the Black king's field is guarded once only, or blocked and not guarded, with the exception of Black's QB5 – again inevitable because of the pin. Again, this variation shows, not just beauty of mate, but extraordinary and attractive strategy in bringing it about. Black's Queen, by going to her QB4, opens a line from White's bishop, through Black's rook, to White's QP; and the Q herself moves on to the line from White's QR to White's QP, masked as it is by the White QN: but these lines cannot be used for pins until the Black king has been forced to take the White QP, setting himself up for yet a third pin (of his N) and allowing a model mate exploiting the immobilization of all three Black units.

I promised you three triple-pin models. Let's see how Loshinsky achieves the third, and helps me keep my promise. Black's king may flee at once: after the key 1. *N – B2*, Black may play *K × QP*, and now we get a completely different mating plan: 2. *Q – QN7* check. Since *K – K4* would be met obviously by 3. *B – N7* mate, Black has only one reply to 2. *Q – QN7 ch*; it is

2. . . . . *Q– QB3*. Now, yet again, all three Black pieces are pinned. But Black's king threatens to fly either south-east or south-west, to K5 or QB5. Therefore White must play the lovely 3. *N– Q6*. Notice how this cuts off White's own B from his QB5; otherwise Black's K would be unable to go there for two reasons (guard by White B *and* by White R), one more reason than is logically needed to mate, and the mate would no longer be a model. As it is, we have yet a third triple-pin model: this time, the Black king pinned the N on move 1, and the Black queen pinned herself and the Black rook on move 2 – it was, you remember, the other way about in the two variations we looked at before.

This problem will amply repay hours of study. If you are in any doubt about the magnitude of the achievement, I invite you to try and make a three-mover with as many as two model mates, each requiring three pins in the mate: there are barely a dozen such problems already in existence, so your chances of originality will be great: and you will soon come to appreciate the almost incredible difficulties of construction that Loshinsky had to overcome.

Well, if the chess problem is artistic, what about the end-game study? Mr Roycroft, too, has no doubts, when he looks at a study by Ladislav Prokeš.

End-Game Studies Without Tears

by A. J. Roycroft

MANY chess-players, I believe, shy away from studies because at one time or another they have tried to solve one, tried very hard, and failed. Perhaps they have waited on tenterhooks for the solution to be published and when the next issue of whatever it is has arrived they find, not a full explanation, but a bare sequence of moves, no variations, no refutations of tries, and a final position given baldly as a win with no mate or even attack in sight. Who would not shrug off studies as being not for them if faced with such evidence of pointlessness? This regrettable failure of communication is due in part to the laziness of chess editors, in part to the scanty space they are allowed, sometimes to the inadequacy of the source from which the columnist took his piece, and in part to the thorny fact that there is no widely acceptable way to grade studies for difficulty of solution. Studies can be simple or can be quite extraordinarily complex, but if the solver has no indication of whether the thing is within his powers or not he may be wasting his time. Obviously what is wanted is a collection of easy studies to start on. Where are such easy studies to be found? At present there is no convenient source but I hope to begin to fill this gap

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White to move and win

and in the process to introduce more players to the delights of the end-game study.

Now the first thing to do with this position (Diagram 35) is not to under-estimate it. All right, White is a N and a P to the good and has a pawn on the sixth rank, and it is White's move. But does this mean that Black should have resigned long ago? Although a study is not a game, this is a very useful question to ask, because it ensures that the solver is not unduly biased on the side of the big battalions. Impartiality is theoretically essential in finding the solution to a study, where both sides must make the best moves available; but impartiality is hard in practice. My own method is to be partial first for one side and then for the other. And indeed closer inspection shows that Black has some factors on his side. There is the Black B pinning the White P because the White N on KN8 is unguarded. Then, if Black could play his K to R2 he would attack the two White pieces. In fact the White B, N, and P are all menaced directly or indirectly and as a result the position is quite tense.

Before we actually play some moves there are some vital considerations to be stated. They are considerations with which we must be familiar. They will assist us in selecting our moves and will be of great labour-saving value in our solving quest. Please consider these four propositions or statements:

Statement No. 1: If White Queens his P he wins, whether or no he loses his B and N.

Statement No. 2: If White loses his P the result is a draw. B and N do not win against B.

Statement No. 3: If White loses his P but captures the Black B, White wins with B and N against K.

Statement No. 4: If White remains with K and B, or with K and N, against K, the result is a draw.

The way these statements help us is that if we see or envisage any of the stated eventualities arising, we do not need to analyse further, to make any more moves at all. The four statements are true to such a universal extent that their validity removes the need for analysis. Four statements is about the average number for a study of the present kind. A more ambitious study will have many more than four implied truths. There is, however, you will be glad

to hear, a limit to the statements of the type we are talking about that it is possible to make. Pretty soon the solver will become familiar with most of them. As he solves more and more studies the same statements will be continually cropping up and he will gain confidence in applying them. They are not only the grammar of solving but they are miraculous labour-saving devices that save any amount of aimless wood-shifting.

To return to the Prokeš study. A most useful question to ask in chess, whether over the board or at study, is: What is the threat? What is my opponent threatening? The question pinpoints one's attention, and should be the starter-motor to set the mind ticking over.

In the diagram it is White's move: so it is fair to ask, 'What is *Black's* threat?' The answer to this question should never be in the form of a generality. It must always be a *move*. Here the answer is that Black is threatening $B \times P$, after which Statement 2 applies. Statement 2 was: 'If White loses his P the result is a draw.'

A logical move for White is therefore 1. $K-Q7$. This protects the P, moves the White K off the queening square and prepares simply to usher the P through to queen (Statement No. 1: 'If White queens his P he wins').

1. $R-Q7$ then, and Black replies with 1. .... $K-R2$; to pursue his secondary threat of attacking the two White pieces simultaneously with his K. The N is unguarded and if it moves the B is lost. There is therefore no point in moving either piece, especially as Black, before capturing the piece, would play $B \times P$ *ch* first in order to leave only three men on the board, the two kings and a White piece. This is a draw in accordance with Statement No. 4. For White's second move we advance 2. $P-K7$ and if Black were now to capture the N White would win with the Q he would get by promoting on K8. This win is by virtue of Statement No. 1 again. However, Black defends with 2. .... B–R5 ch; and White advances his K while maintaining control of the queening square with 3. $K-Q8$, $K \times N$; and the position is worth a little pause. Suppose White were to queen his P, Black would take it and White would recapture. This would leave White with K and B against the lone Black king and once again we have our Statement No. 4 – a draw. But if White does not queen his P at once he must look about for some means of progress. What means are to hand?

Clearly the only one is promotion of the P. The obstacle to this is the Black B. And neither the White K nor White B is of any use in removing the Black B's smug control, from a distance if need be, of the P's queening square. The White B moves on Black squares only and might as well not be on the board at all for any purpose connected with the White squares. Note that a White-square B could be played to Q7. As it is the position is a dead draw and is an excellent example of the drawing potential of bishops of opposite colours. This draw was not one of our original four statements as it is too difficult to put this one into a form of words which will be both correct and simple, for there are many exceptions to this draw. The present position, however, is, I hope, absolutely clear-cut and any readers who may not have met this kind of draw before should easily recognize it in future.

Let us return to the starting-point, then, the initial diagram; for it is another first move that we must look for.

What other first move has White in view of the Black $B \times P$ threat? Let us try the bold 1. $P-K7$. This has the threat of $K-B8$, but it leaves the N to be taken. Black must reply with *1.* .... B × N; as White's threat would otherwise enable him to win by Statement No. 1 (queening) or Statement No. 3 (B and N against K). White now plays 2. $K-B8$; and Black must retort with 2. .... $B-B2$; covering the queening square. Ah! Bishops of opposite colours again – a draw, surely. Well, we must look a little closer. Notice that the Black B is now on a short and shaky diagonal – Black's K1 to KR4 – instead of the previous long and cast-iron diagonal – K1 to QR5. The diagonal is artificially shortened because of the presence of the Black K on KN3. If he were on KB3 it would still be a straightforward draw. Black's move of his K to KB3 is therefore a threat and White's choice of move is dictated accordingly.

3. $B-N7$. And is this now the end? . . . No. The position is now drawn because of the surprise reply 3. .... $K-R2$; and you will see that the squares N3 and R4 are now available for the Black bishop, while if White takes with 4. $K \times B$, then Black is suddenly stalemated. This is a delightful twist. Who, in looking at the starting position as diagrammed, would have suspected a stalemate?

Please return to the diagram and we shall play through the first couple of moves again. Remember that there is a win somewhere and we have not yet found it. . . .

1. *P– K7, B × N*; 2. *K– B8, B– B2.*

We have had this before, of course. Now, instead of moving the B to N7, move it to N5. 3. *B– N5*. This covers the Black KB3 square just as well as the other move. It places the bishop *en prise*, which is pleasing, but the answer to Black's *K × B* would be *K × B* by White. And there is now no stalemate defence, a fact which can be realized only after the stalemate defence to the other move has been seen. Whatever Black now plays the next move of White will be either to capture the Black B or to queen the P. In any event the pawn will queen and we have Statement No. 1 to absolve us from taking the solution any further. We have now solved it.

Within the scope of four moves and only six chessmen one could not wish for a nicer little study.

An interesting point is that one of our Statements – to the effect that B and N win against K – was mentioned only in passing and we never actually reached a position in which this force remained on the board. This does not mean that the Statement was necessarily superfluous, although admittedly it played a very small part here. The real significance of what I have called Statements in a study is, and I leave you with this thought, that Black must be assumed to be as familiar with them as White. Black's choice of moves is dictated by the need to avoid 'Statement' losses and the desirability of heading for 'Statement' draws. The net result is that a position is finally reached where a 'Statement' draw might reasonably be expected, but Black in fact loses because of some exceptional, unstatement-like feature. In the present study the draw seemed likely with bishops of opposite colours, but the position was in fact exceptional.

And, for good measure, another study analysed in similarly magisterial style.

Seven Sufficed for Troitzky

by A. J. Roycroft

Do you think that a position with seven men can be as interesting as a position with twenty men? It is your personal opinion that matters. To re-phrase the question – if you had in front of you two positions, one of which was the most interesting possible using twenty men, and the other the most interesting possible using seven men, which of the two, do you think, would give *you* more chess enjoyment, more chess fun? The point of the question is that I am going to repeat it at the end of this article, and it will be interesting if your answer is the same then.

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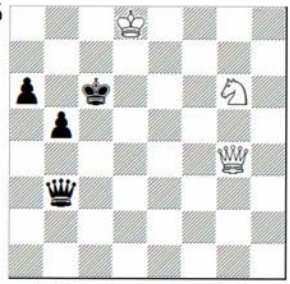

White to move and win

In this position (Diagram 36) White has a knight for two pawns; but as there are no White pawns, the material advantage of White, besides being small anyway, is useless in the long run. In fact Q and N against Q is normally a drawn game, without pawns, so that on the face of it White's prospects are none too bright. Other things to bear in mind when we are playing moves, are that it could even be fatal for White if queens were to be exchanged, on account of the Black pawns, and that the White king is on the edge of the board with no pawn protection to hinder checks from the Black queen. The latter lady, by the by, is not especially restricted in her movements, and must therefore be watched closely.

Three factors do, however, operate in White's favour. First, the Black king is exposed to several checks. Second, although, as we have observed, the White king is not protected, and is indeed threatened with several checks, he is nevertheless very aggressively posted. Third, and most important, it is White's move.

In this position White can win, whatever Black plays, but it is not easy. The balance of advantages is very nice, so that on the tiniest slip, such as the choice of a wrong check, Black will escape his doom. If, for instance, White were to start by *Q – B8 ch* or *Q – Q7 ch*, then the Black king would go to his Q4 or QB4 respectively and would emerge scatheless. In order to win, White needs the utmost cooperation from all his pieces. We may ask, then, which one is doing least in the position we have before us. The knight is clearly doing less to contain the opposing king than either the White king or the White queen, so let us move it, and give check. Admittedly there is no easy knight fork of king and queen in the offing, because it will take three moves to reach White's Q4 or QB5 with the knight, and Black will not hand over his queen on a plate. But, nevertheless, play *1.* N – K5 ch, and consider where the Black king should best play to. Your instinct should warn you against N3 or N2. If to N2 then *Q – Q7 ch* will soon mate the Black king in the corner (this is our first mate), and if to N3, then *Q – Q4 ch* leads to the same thing, because if the Black king goes into his cubby-hole among the pawns – *K – R4*, then *N – B6 ch* is not only check but also mate (our second mate) because the White queen controls White's QR4, QN4 and QN6.

Suppose, then, in reply to *N – K5 ch* the Black king tries QB4, *1.* .... K – QB4. White answers with *2.* N – Q7 ch. Black now cannot play his king to Q4 because he will then be on the same diagonal as the Black queen, and by a simple bit of diagonal geometry White wins the Black queen by checking with his own KN8 square. If instead of Q4 the king evades the knight check from Q7 by going to QB3 then *Q – KN6 ch* by White will either mate in the top left-hand corner as before, or win the Black queen by a bit of diagonal geometry. Therefore, returning to White's *N – Q7 ch* the Black king, in check on his QB4, will not move to Q4 or to QB3, but to Q3: *2.* .... K – Q3. In this case White takes a queen check – *3.* Q – Q4 ch. It's no go the king move now, either to right or to left, as the queen check on KB6 will lead to the

wins we have already seen. But Black can interpose his own queen – *3.* .... Q – Q4, forming a pretty picture on the queen's file. But here White has a killing check – *4.* Q – KB4 ch. Black's Q4 is blocked by his own queen, which dare not interpose on K4 because she would simply be taken, so the Black king must shift yet again. This 'once more' move will be his last. If *K – K3*; *Q – KB6* is mate (the third) and if *K – QB3*; *Q – QB7* is equally mate (the fourth). In each of these two mates note the cunning with which Black has been forced to block one of his escape squares with one of his own pieces – the queen. Restore the position after *1.* N – K5 ch. Of the five possible Black moves we have looked at three. This leaves Q4 and Q3. What happens if Black king moves to Q4? This should be easy. We have seen twice already the danger to Black of a bit of diagonal geometry, and here we have it again – if .... *K – Q4*; *Q – KN8 ch* wins Black's queen.

Therefore all that is left to look at is *1.* .... K – Q3. Now that the move is made I think you will see that it is Black's best. The White knight is attacked and is unable to check next move because it would be taken by the Black queen. If White were hastily to give the only check with his queen that would save the knight, namely *Q – Q4 ch*, then Black interposes his own queen on Q4, and in this way forces the exchange of queens, which we know to be fatal to White. You can see that the exchange of queens is forced because a Black king-move will also be discovered check on the White king. In this position it is Black who has all the threats. Note that the only difference between this position and what we were looking at a minute or two ago is the location of the White knight on K5 rather than Q7 – this was the pretty-picture position on the Q-file from which White won easily.

After *1.* .... K – Q3, White has no good check, and seems to be stumped for a good move. But play *2.* N – Q3. This is White's trump. A beautiful move, in my opinion. Do you see the threat? And do you see what follows .... *Q × N*; by Black? *Q × N* allows, this time, a bit of vertical geometry – White plays his queen to Q7, with check, and then *Q × Q*. And the threat if, for example, Black were to push one of his pawns? The threat is *Q – Q7* mate (our fifth mate so far). Yet another little, but noteworthy, point is that the Black queen cannot hurdle across to her KN1 square to deliver checkmate on Black's account because it just so happens

(surprise, surprise) that the White queen is covering that particular square.

Well, it is Black's move. If *K – QB3*: *Q – Q7 ch*, *K – N3*: *Q – QB7* mate (our sixth mate). And since the bit of diagonal geometry is still valid, the Black king will not play to Q4. It is therefore up to the Black queen to come to the rescue. Despite the many moves she has, only *Q – K3* and *Q – KB2* are of any avail against the threat. In fact we shall look only at *2.* .... Q – KB2; which is the better of the two because it lets Black hold out longer. The reply is *3.* Q – Q4 ch, so Black has three possible replies. The move *3.* .... *K – QB3* is ruled out by *N – K5 ch* (our first knight fork, incidentally); and *3.* .... *K – K3* because of *Q – K5* mate (our seventh mate), again with the Black queen blocking a flight-square. So Black must interpose his queen – *3.* .... Q – Q4. This is the third time we have seen this interposing move, each of the three differing only in the square the White knight is occupying. White continues – it is only his fourth move but it seems more as the play is so full and we have been working very hard – with *4.* Q – KB6 ch. If Black could move his king this would disclose a check on the White king – but the White knight prevents this, so Black must interpose again, with *4.* .... Q – K3; in this position White must resist the temptation to play *Q – B8 ch*. After it, Black would play *K – B3* (not, of course, to Q4 because of our second knight fork on KB4); and now if *Q – KB3 ch*, Black can reply *Q – Q4*; since White's *N – N4 ch* to win the queen is illegal – White is already in check himself. But White can play his queen to QB5 with the customary check, though when Black replies *K – N2* unfortunately there is no knight fork as the queen is sitting on the forking square, and if he continues with *Q – B7 ch*, *K – R1*; there is no further check or progress due to the Black queen now being very well posted (see Diagram 37).

We have had in the solution so far one non-checking move by the White knight. This time we have a non-checking move by the White queen. White's fifth move is *5.* Q – KN7. Threat? Not mate this time. Just *Q – QB7 ch* followed by a knight fork (only our third) on KB4. Observe in passing that Black, despite being harassed and chivvied, has counterplay – White must not overlook that he could himself be mated. Well, Black is occupying the centre of the board: he will not sit back and wait for the threat. But it is

not so easy. You will see quickly that *K– QB3* does not stop the threat at all, while *K– Q4* walks straight into it. As Black must watch his Q2 square to stop *Q– Q7* mate (yes, this mate is still on), we realize that there is one move only that will serve. That move is, *5.* . . . . Q– KB4; this puts the Black queen on the same diagonal as the White knight with one square in between, a standard way of

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Position after Black's 4. . . . . Q – K3

eliminating knight-fork threats. Black may have had only one move, but it was a good one. Whatever does White do now? This is a difficult position to be faced with, especially after five moves agog with mates. It requires a definite leap of imagination to see White's sixth move, which is *6.* N– B4. This is the winning move, threatening *Q– QB7* mate (our eighth mate). What happens if Black plays *Q × N*? Geometry again. This time a bit of diagonal geometry on the Black squares instead of on the White – *Q– QB7 ch* followed by *Q × Q* wins. Well, if Black cannot play *Q × N*, has he instead any checks with his queen? Remarkably, he has none, or no safe checks. The only safe queen move to stop the mate threat is Black queen to QB7; but this allows mate again, by *Q– K7 ch, K– B3*; *Q– QB7* mate (our ninth mate). So – with Black king on Q3, White queen on KN7 and knight on KB4 Black has nothing better than to try to run for it with his king: *7.* . . . . K– B4.

In answer to this it 'just so happens' (surprise, surprise, surprise) that White has the move *8.* Q– QB3 ch; and whether the Black king goes to left or right it is all catered for with White's final move *9.* Q– QB7 mate. You can see that this is mate whether the Black king is on his QN3 or on his Q3. If the Black king is on

QN3 then the two Black pawns block the two White squares the White queen cannot cover, and if he is on Q3 the two corresponding White squares are neatly guarded by the White knight. The symmetry of this is pretty.

That is about all. We have delved fairly thoroughly into this study. How do you feel now about that question at the start of this piece – if then you did not, do you *now*, think that seven men on the board can be as exciting as twenty? Seven sufficed for Troitzky, the composer of this classic, which first appeared in 1910. Readers ought to be aware, I think, that, fine though this study is, with its many mates and minimal material, there are still a few flaws in it. By flaws I mean in this case that there are two or three points in the play where White can win in more than one way. We have not the time to look at these so-called 'duals'. If you find any, by all means recognize them as flaws, but try also to put them in the perspective set by the study as a whole, and I think you will agree that Troitzky's study remains a masterpiece.

Back now to over-the-board play. Do not be misled by Miss Tranmer's light-hearted manner: there are real lessons to be learned from her adventures and misadventures!

New Discoveries in Chess Strategy

by Eileen Tranmer

1. TACTICAL DISCOVERIES

MANY years ago there appeared just about the worst chess book we've ever had in the English language. It was called, I think, *The Grand Tactics of Chess*, and was written by an American called Franklin K. Young. I'm not blaming the author of this work for my own lifetime of unsuccessful chess, because I didn't read the book. But I'm reminded a little of it, because lately I've been discovering some Grand Principles myself. I've tried them out over the board and found they work. It's very encouraging.

You're familiar already, I know, with all the best Principles of Strategy. So am I. Develop the pieces. Centralize them. Concentrate on the opponent's weaknesses even though he never seems to have any. Take possession of Open Files and Seventh Ranks. Free play for pieces. Votes for Women. Mobility of everything – except perhaps the board. Bishops of the best colours: never forgetting, of course, the Pawn Skeleton, because that's a Permanent Advantage. Then we seize the Initiative. Maintain the Initiative. Defend the Initiative and later with one masterly stroke convert the Initiative into a material advantage – win the opponent's queen, perhaps, or sacrifice our own in a blaze of glory. Checkmate.

Now: knowing all this, why is it we ever lose a game? I think I've found out. Those advices are for grandmasters. Mine are for me and other members of the proletariat. I won't say 'rabbits'.

The first one is: MOVE KNIGHTS FORWARDS.

From now on I hope every game you play will provide examples of this. In the meantime, the diagram you see below (Diagram 38) supplies one simple case. The knight has already made one move, and stands on QB3. White now plays *1.* N–Q5. Black plays *1.* .... Q–K3, probably best. *2.* Q×QBP, and Black can't

retort by taking the QRP as he loses his Q, you notice (first the *N ch*, then *B*×*P ch*), so Black plays *2.* . . . . Q–K8. *3.* N–K7 ch, K–R1; *4.* Q–Q8, Black resigned. Rather a disappointment, that. I wanted to advance the N to the eighth rank AFTER the opponent had given up.

P. M. Shaw

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E. Tranmer (to play)

The second rule is: BISHOPS MAY BE MOVED BACKWARDS.

There is a particular line of the Ruy López that I like to play if I'm allowed. It is against the old Steinitz Defence, and on the ninth move White plays the KR from QN5, where it has been sitting ever since going there at move 3, all the way back to KB1. This gives me a pleasant feeling that my strategy is INSCRUTABLE and may even convey that useful impression to my opponent. Also, such a precipitate retirement may delude him into thinking I've gone completely on the defensive – forgetting how quickly a bishop comes back. You can hear a N coming, but not a bishop.

R. A. Fuller

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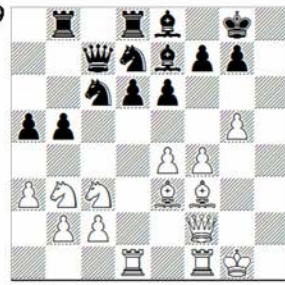

E. Tranmer (to play)

The position you see here (Diagram 39) is a case in point. White's first move (and the twenty-first of the game) is *21.* B–K2. My opponent told me afterwards that he thought this a weak move, taking back the bishop from the strong centre diagonal. However, he consented to defend the QNP, and so played *21.* .... P–R5; *22.* N–B1, Q–R4. Now is the moment for the K-side attack. *23.* K–N2, P–B3 (he must do something about the coming storm on the *KR*-file). *24.* B–N4 (it's popped out again) *24.* .... N–B1; *25.* Q–R4, P×P; *26.* P×P, N–K4; *27.* R×N ch, B×R; *28.* B×P ch (that retiring bishop again) and White has a winning attack (for instance, after 28. .... *B–B2* there could follow 29. *P–N6* at once). This win is so pretty that I hate confessing that I didn't see it, and won by slower means.

By the way – should you point out to me that White's second move in all this consisted of playing the KNIGHT BACKWARDS to the back rank, strictly not in accordance with RULE ONE, I should admit you are right. But chess is a difficult game and we can't get everything right at once.

The third rule is KEEP YOUR PAWNS THE RIGHT WAY UP.

I must save time and content myself with a brief word-picture. This is something that happened to me once. A horrible warning. My opponent carried out some cunning manoeuvres and exchanges on the K-side; and before I realized what was happening, I found myself with K on KN1, pawns on KN2, KN3 and KN4. This was in the early middle game, too . . . and somewhere behind the high pawn wall I had a bishop shut in. It took me an awful long time to win that game. I had to win all my own pawns before I could move a thing. And that brings me to the last, and most important rule

BE SURE TO WIN YOUR LOST POSITIONS.

This is never mentioned among rules for the masters, because it's assumed they don't HAVE lost positions; or, if they ever do, they're so ashamed that they resign almost before their opponents have realized their good fortune. I'll finish with a short game to inspire you. It was played in 1961 by the youngest and newest member of our Hampstead team Ronald Grunau. He's Black and plays a Sicilian Defence. By the twelfth move he's made at least one horrible blunder and achieved a lost position. This is how it

went: *1.* P – K4, P – QB4; *2.* N – KB3, N – QB3; *3.* P – Q4, P × P; *4.* N × P, N – B3; *5.* QN – B3, P – Q3; *6.* B – K2, P – QR3; *7.* B – K3, P – K3; *8.* O – O, B – K2; *9.* P – KB4, Q – B2; *10.* B – B3, O – O; *11.* N(Q4) – K2, R – Q1; *12.* N – R4, P – QN4? *13.* B – N6, Q – N2; *14.* B × R, B × B; *15.* N(R4) – B3, B – K2. You notice there's no compensation for the loss. No combinational chances. Black just has to pick himself up and start again. In fact, the sort of thing we do every day in ordinary life. Very dull.

There followed: *16.* K – R1, Q – B2; *17.* P – K5, P × P; *18.* P × P, N – Q2; *19.* N – Q4, N(Q2) × P; *20.* N × N, N × N; *21.* B – K4, B – N2; *22.* Q – R5, P – N3; *23.* Q – B3, N – K4; *24.* Q – K2, P – B4; *25.* B × B, N – N5; *26.* Q × P ch, K – R1; *27.* P – N3, Q × B ch; *28.* Q – Q5 (Bother! we haven't quite won yet, but we'll Get Him), Q – R2; *29.* QR – K1, R – Q1; *30.* Q – K6, Q – N2 ch; *31.* N – K4, R – Q7; *32.* K – N1, B – B4 ch; *33.* N – B2, R × N; *34.* R × R, B × R ch; Resigns.

2. STRATEGIC DISCOVERIES

Don't be deterred by the occasional failure.

It might be due to inexperience.

Jonathan Penrose told me after his loss to Leonard Barden at Hastings in 1962 that he ascribed it to faltering in the application of my rule to Move Knights Forwards. He'd played *N – N5*. Then played it back again to Bishop 3 and after that he never looked up again. Of course: *N – N5* must be followed by *N – Q7* or further. But he won't make the mistake again.

Sometimes a lapse of memory causes you to forget some Basic Rule. I was playing recently in an International Women's Tournament and I had the misfortune – in a winning position – to think I'd compel instant resignation by playing *Q × P check*. It would be a ruinous check, and I announced it in ringing tones whilst sweeping the pawn off the board.

My opponent replied *R × Q* and at first I couldn't think what was wrong. When I got home I looked it up in Staunton's *Handbook* and found that the queen must not be exchanged for less than NINE pawns.

But that's enough about failures.

Now you're getting more skilful every day, and probably

playing further afield in matches and tournaments, I'd like to offer some GENERAL SUGGESTIONS. First – a knowledge of the Rules of Chess is useful, though not essential.

A little while ago (perhaps because a friend accused me of becoming Anglicized) – I revisited my native land – the Autonomous Republic of Yorkshire – and, wandering into a chess club, was offered a game by an elderly gentleman there. During the course of the game, I had the opportunity to capture a pawn *en passant* . . . and did so with some hesitation, because his play rather seemed as though he might not know about the *en passant* rule. However, he seemed quite unperturbed, and we proceeded with the game.

It wasn't until afterwards I discovered that HE thought I didn't know the proper way to capture with pawns, and had let my extraordinary move pass just out of courtesy.

We had another game after that when he was threatened by a mating attack but, not noticing the danger, played an irrelevant bishop move. Afterwards I suggested that by first moving out the OTHER bishop, he could have averted the mate.

He restored the position and he considered the suggestion. 'Yes,' he said, 'you are right. It IS an improvement.' Whereupon, he made his original bishop move, added the move of the OTHER bishop as well, and said: 'We'll go on again from there if you like. Your move.'

We did. Moving two bishops had decidedly improved his game, and I thought how useful it is to have a Thorough Knowledge of the Rules of Chess.

Now. A word of warning for the middle game. NEVER GIVE CHECK. IT MAY BE DISASTROUS.

Here's a short example – only a dozen moves long – taken from the British Women's Championship at Aberystwyth.

1. P–K4	P–K4
2. P–KB4	P×P

The King's Gambit Accepted, and I believe the only example of this opening in several years of this contest.

3. N–KB3	P–Q4
4. P×P	N–KB3

5. B – N5 ch	B – Q2
6. B × B ch	Q × B
7. O – O	N × P
8. P – Q4	QN – B3
9. P – B4	N – K6
10. B × N	P × B
11. P – Q5	B – B4
12. Q – K2	N – Q5
13. Q × P ch?	

White is tempted into this only because it is a check as well as a pawn.

N – K3 (out of check)

Resigns.

Passing on to USEFUL ASPECTS OF THE END GAME. I wonder if you know about the TEA BREAK?

A friend was describing to me his first club match-game of the season:

It didn't go very well for me. I lost the exchange and two pawns . . . but then it was time for the TEA-BREAK. After the Tea-Break things went much better and I won back the exchange and ONE pawn. So then . . . I was a pawn down. BUT we had BISHOPS OF OPPOSITE COLOURS . . . so of course I won.

One general warning. For Heaven's sake don't THINK at chess. It's a persistent delusion of the non-chess-playing public that chess is a game of thought, or concentration, or even of intellect. As we know, it's a matter of vision . . . and perhaps a little luck. During the British championships at Aberystwyth, I wandered about watching the players of all classes. In the lower classes, it's true, some HARD THINKING was going on. In fact, many of us were writhing under the unaccustomed effort. Half an hour's mental struggle would produce some horrid little move like *P – QR3.*

Not so among the leading exponents. No one looked more vacant at the board than our champion Penrose. The only sign of consciousness was the appearance of a slight flush in the cheek and an expression of distress. This in his case indicates that he has seen the combination through to the end and the game is won for him. I've noticed this moment arises often when his opponent is still happily supposing himself to be all right.

In the next tier was Kottnauer. He, also, is far too strong a chess-player to be thinking. His gaze, it's true, was directed at the position, but only out of courtesy to his opponent. His face expressed only mournful disapproval. You'd think he was lost, but he was a pawn up with a winning game. Perhaps he hadn't noticed.

At the end of the same row, I found the final stages of the game between Franklin and Golombek. Here is the position.

Golombek

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Franklin

At first I thought it must be over, as Franklin was nowhere to be seen and Golombek was sitting placidly with half-closed eyes and a slight smile – apparently browsing in distant pastures. Then I saw his clock was ticking, and there was only a minute before the flag would fall.

Suddenly Golombek extended his hand. Franklin appeared and leant forward, and these moves took place at lightning speed: *1.* (Black to move) .... B × P; *2.* P × B, R – N7 – a pin; but now *3.* B – B6 ch, K – N1; *4.* R – KN1, counter-pin! Black played *4.* .... Q – B5 ch; – counter-counter pin! – and White resigned.

It is easy to see thought played no part in this combination. In my class, we would have thought all this out: we'd have seen Franklin's terrible counter-pin and recoiled in horror. Who could have guessed that the Goddess LUCK would break in with the COUNTER-COUNTER-PIN?

And lastly – in connexion with NOT THINKING – I must advise you at chess to MOVE QUICKLY. Not long ago I was playing a lunchtime skittles, and in a lost position I brought off a delightful combination. With a snarl of rage, my opponent picked up the

solid wooden board and lifted it high above his head, while the pieces slid off in all directions. I MOVED VERY QUICKLY and suffered no harm. Afterwards, in a sort of half apology, my companion insisted that he did not mind losing. What he couldn't stand, he said, was that when I made the winning move I giggled.

I'd like to deal with control of FACE but that'll have to be some other time.

3. TRAVEL DIARY (1963)

ANGKOR. Ever since I heard of the place I've longed to see it. A fabulous ruined city lost for centuries in the Cambodian forest. Only in 1860 was it rediscovered by a French explorer.

I pored over every travel book I could find on the subject (at least, I pored over the pictures which were mostly of stone statues of the Buddha), but when at last an opportunity came to make the journey, it occurred to me that nothing was known here about Cambodian chess. Perhaps it was going to fall to me to provide the Western world with this essential information. So, I made special preparations.

FIRST I signed on for one of those excellent courses provided by the London County Council for Us Citizens, and became a student in ADVANCED CAMBODIAN. This is difficult for a start. Written characters showing strong Chinese influence; grammar like Hungarian or worse; divergences of opinion about the spelling: all made things awkward: but I *did* find a point of contact in pronunciation.

As soon as I began to speak the language I found it sounded like Yorkshire . . . but no one's been able to tell me anything about their chess vocabulary. This was a dilemma as I was hoping to meet the champion PIEN DING PHNUM, and I couldn't even announce 'checkmate'. Then I recollected that Cambodia has had close ties with the French for three hundred years (that of course includes the period from Philidor to Madame Chaudé de Silans), so I added another L.C.C. course called 'Brush Up Your French'. I brushed it up – '*J'adoube*', '*En Passant*', '*Remis?*', 'Pawn to King Three' – and so forth. Finally I practised at home some of the unusual forms of chess prevalent in that part of the world: moving the pawns only one step if at all; a queen with only one shot in her

locker and that a leap of two away diagonally, and *that* with the object only of getting away from an enemy knight; castling taking three moves, with the rook backing round the stationary king . . . and so on.

My last act before leaving London Airport for Bangkok, which is the leaping-off ground for Angkor, was to re-read Murray's chapter on Eastern Chess in the new short *History*, just published by Oxford University Press, which I can warmly recommend to you. It has NO pictures of stone statues and not *too* much difficult reading matter either. Of Japanese chess, Murray says on p. 130, 'Japanese chess is played in Japan.' On page 129, he says, 'Korean chess is played in Korea.' He speaks in similar glowing terms of Siamese chess; but not one word about Cambodian chess.

As soon as I arrived in Bangkok, I made for the chess club. It was full. Nobody took any notice of me, so I watched the play. Eventually opportunity presented itself and (in a nice blend of French and Cambodian) I asked one of the players for a game. He looked incredulous and said, 'YOU play chess?' I looked modestly down my nose and said, 'Well I know the moves, you know.' We played. It was soon over. We played two more games and then he said, 'Yes. You DO know the moves, but you haven't played enough yet to know a Thing about Strategy. *I'll* give you a few tips.' I wrote these down in English for the benefit of our readers; and here are my notes.

'Take bishops,' he said. 'Take just one bishop, and use it sideways. This is particularly useful if you've already lost the other bishop.' Look at this position (Diagram 41).

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We see the focal point of attack must be the pinned Black

knight, but 1. *Q – R3* doesn't win it, and the bishop can't get round for long enough. So we must USE the BISHOP sideways. *1.* B – B7, now naturally Black plays *1.* . . . . R – KB1, principally to dissuade it from going to N6 because of *R × Q ch*! *2.* R × N ch, K × R; *3.* Q – B5 ch, K – R1; *4.* Q – R5 ch, K – N2 (forced); *5.* Q – N6 ch, K – R1 (forced); and *6.* Q – R6 mate. But it was the bishop that did it. That combination was played by our great English player Blackburne who must have been a Cambodian at heart.

My instructor also told me most insistently to AVOID GETTING A STRONG PAWN CENTRE. 'It only gets in your way,' he said. In illustration here is a very short game, less than a dozen moves, so would you put the pieces up for the beginning of the game? The game's a sort of Stonewall, and began *1.* P – Q4 and Black (a King's Indian–Whatever addict) replied *1.* . . . . N – KB3; *2.* P – K3, and Black with lofty disregard continued with *2.* . . . . P – KN3. *3.* B – Q3, B – N2; *4.* P – QB3, O – O; *5.* P – KB4; but Black knew that's nothing to be frightened of, and calmly pursued his way with *5.* . . . . P – Q3; *6.* Q – B3, P – K4; *7.* BP × P, P × P; *8.* KN – K2, QN – B3. Now White castled *9.* O – O – and we'll stop a moment to look at the position. White has a firm pawn-centre, and Black a respectable one just nicely supported. What does *Black* play? He sweeps his own pawn centre out of the way with *9.* . . . . P – K5 and wins a piece and the game. After White has played *10.* B × P there comes a perfectly timed *10.* . . . . B – N5: here the player of Black was Mrs Bruce, the present British lady champion, and her victim was Mr Evans, the well-known Buckinghamshire county player.

My instructor poured scorn on our method of winning by the accumulation of small advantages, first propounded by Steinitz – such as, Command of the Centre, Advantage in Development or Advantage of Space; or even the collection here and there of the Odd Pawn. I protested that we are not entirely Wood-Shifters; that nowadays we admire the Russian play for its bold inventiveness and its mobility; and we often (greatly daring) embarked on this sort of thing ourselves, although things sometimes came unstuck in the process. Why, in a tournament in England only a few days ago, I saw TWO queens sacrificed (in two different games, of course) and for no better reason than a mate next move.

'That's just what I mean,' he interrupted. 'You are a nation of SHOPKEEPERS, and your motto is *Small Sacrifices. Quick Returns.* I've read your footnotes. Huh! – "and White recovers the pawn with the better game"; or "with ample compensation for the piece sacrificed".'

So here is a short game to show what sort of play really arouses admiration among Cambodians. It's a brilliant build-up of small disadvantages by a great player, and it's a King's Gambit Declined:

WHITE	BLACK
1. P – K4	P – K4
2. P – KB4	B – B4
3. N – KB3	P – Q3
4. B – B4	N – KB3
5. N – B3	N – B3
6. P – Q3	B – KN5
7. B – QN5	KN – K2

Black has seen that White's second move of the KB threatens to confer on Black the advantage of two bishops. By this move he neatly avoids maintaining such an unfair advantage.

8. B × N	P × B
9. P – KR3	B × N (forced)
10. Q × B	R – QN1

Avoiding castling, which would contribute to his development.

11. N – K2	P × P

Now this is a key move, because he rids himself of his pawn centre.

12. P – Q4	B – N3
13. B × P	B – R4 ch

Still avoiding development.

14. P – B3	R × P
15. O – O	O – O
16. N – N3	P – B3

This restricts the mobility of his bishop, because he fixes his pawns on black squares.

17. QR – K1	K – R1
18. R – K3	P – N4
19. Q – R5	B – N3

How busy back and forwards this bishop has been!

20. B × NP	P × B
21. QR – B3	R × R
22. R × R	N – K4

Of course, the pawn is pinned.

23. R – B5	N – N3
24. Q – R6	Q – K2

Now Black's position (as he himself says in a footnote to the game) is 'almost hopeless'.

25. N – R5	P – B4
26. R – B6	P × P
27. R – K6	P × P dis ch
28. K – R2	N – R5!!!

And after all White doesn't win. Draw by perpetual rook check.

Again it was Blackburne who played the Black pieces in this game.

I must conclude with an apology. This travel diary has been written in advance of the journey, so as not to be too hamstrung by FACTS. But one thing I *can* say with confidence:

CAMBODIAN CHESS IS PLAYED IN CAMBODIA.

One of Miss Tranmer's firmest pieces of advice was, 'Always move fast.' Well, that is what chess-clocks are there to help you do. . . .

Time Trouble

by Heinrich Fraenkel

LIKE most things, time trouble is subject to relativity. Some of us will feel in appalling time trouble when we have to do five or six moves in five minutes. Others will think nothing of being left with less than a minute for a dozen moves or more.

But then, they are used to it; and sometimes, when watching one of those breathtaking time-scrambles, I can't help feeling that they actually enjoy the thrill of it. Otherwise, having once survived such agony, how would one ever wish to repeat it? But it is human nature, isn't it, to waste that precious commodity *time*, so long as one would seem to have unlimited reserves of it: not quite unlimited, of course, a mere two and a half hours to begin with; but that seems a very generous and almost inexhaustible fund when the game is still in its opening stage.

But the very opening, in modern master chess, takes rather more time than it used to when opening theory wasn't quite as prodigious as it has come to be. No longer can one take routine variations as much for granted as one used to; one will try to infuse some new twist, if only by a judicious transposition. But all that takes time, and the crucial moves of steering into the sort of middle game one wants, will take even more time; hence, with the game less than twenty moves old, as likely as not a master will find himself with less than an hour left for more than twenty-five moves.

That will not unduly disturb him, and in spending rather more than half an hour for the next four or five crucial moves, he may be perfectly right to consider this a wise investment of time; and he will certainly seem supremely calm and quite undaunted by the fact that he is now left with less than half an hour for more than twenty moves.

That (*for the hardened veteran*), is not yet time pressure; and it may well not lead to a 'scramble' at all; that only begins at the dreaded moment when the minute hand starts to lift the little flag, and from the angle you can tell that now there are still two

minutes left; and now it's less than a minute until, with the hand reaching its apex, the little flag will drop.

By now there is a hush around that board, while the tournament director approaches with a firm glance at the score-sheet and that steadily rising little flag – prepared to do his painful duty should the flag fall before the fortieth move is made. It happens very rarely for, somehow or other, the harassed players usually manage to cope in the very nick of time.

Meanwhile, a hurried glance at the score-sheet. There's a pencil mark boldly underlining the fortieth move yet to be made within the next minute; but so are the thirtieth, and the nine moves in between. No time now to put the moves down. A hasty squiggle must do, as soon as one has punched the clock to stop those seconds mercilessly ticking away. His answer comes in a flash, and so, luckily, comes ours, within a split second: Move, punch, squiggle. He's got a few minutes in hand. He takes his time now. Blessed chance of a little think at his expense. But now he moves and punches his clock. Thank Heavens, it wasn't a surprise move. We need barely a second or two of the precious few that are left to us. Move, punch, squiggle. His answer comes fast, much too fast. Goodness, it's not the move we had expected: we must give it a little thought. How much can we afford? Twenty seconds? Certainly not. Ten, maybe, and that's cutting it fine. We have decided on a fairly safe move. Two more seconds to check it. Okay, move, punch, squiggle.

Quite a few squiggles by now, but still some empty lines over that beckoning bold stroke at the fortieth. He's moved again, and we have the answer pat: move, punch, squiggle. Only four or five more squiggles now to be done, but that flag seems to be trembling in the balance. Hardly more than a second or two for each remaining move. He's swapping a piece. We're taking his within a split second of his punching the clock. And it's move, punch, squiggle again, as soon as he's made his move. Only three more now, and they'll be done with all of two or three seconds to spare.

A sigh of relief all round, for this is even more exciting for the onlookers than for the masters who pride themselves in seeming utterly cool and calm. Think of it when someone tells you that chess is a dull game to watch. Tell him that it can be a more exciting spectacle than, say, ice-hockey.

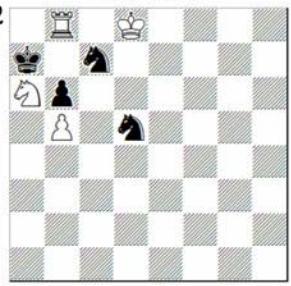
And when someone tells you that chess is a slow game, make him agree with you that of all games or sports moved by human energy, table-tennis is supposed to be one of the fastest; and then tell him that, while one single rally at table tennis (or lawn tennis for that matter) may well exceed five minutes, we may need less time than that to finish a whole game of lightning chess.

Not surprisingly, the world's best lightning players are to be found among the very same who, such as Reshevsky and others, are famous for being particularly slow in match games, and apt to get into the most appalling time trouble. To survive such agonizing time scrambles again and again, they have to be perfect lightning players; and it is quite amazing to consider some truly brilliant finesses and combinations that have been produced in a matter of seconds.

The position of my first example arose in a lightning game won by Lasker against Capablanca in 1914. True, those two weren't on speaking terms before the great St Petersburg tournament of that year; but at the concluding banquet they made it up, and that offhand game is said to have been played soon after (see Diagram 42).

Capablanca

42



Lasker (to move)

What with the Black knight threatening to take the pawn, the position seems inevitably drawn, but Lasker played *1.* N × N; after *1.* . . . . N × N, Lasker could not, of course, play *K* × *N*, allowing a stalemate. He found the brilliant *2.* R – R8 ch; Black, of course, must take with the N, *9.* . . . . N × R, and then came *3.* K – B8, N – B2; *4.* K × N and the P-ending is clearly won.

My No. 2 has been rightly called *The Immortal Lightning Game*, and the position arose in a five-minute game won by young Lothar Schmid against Petrosian at Stockholm, 1952 (Diagram 43).

Petrosian (to play)

43

Schmid

Black played *1.* .... P – B3, the sequel being *2.* N – N4, QR – B1; *3.* R – KN3. Now if Petrosian corners his king he is murdered by *N · P* followed by *Q – R6*; hence Black played *3.* .... K – B2; and now the fireworks started by *4.* N – R6 ch, P × N; *5.* Q × P, K – K2 (which is relatively the best); *6.* R – N7 ch, K – Q3; *7.* Q – B4 ch, K – B3; *8.* R – K3, Q – N1 which seems the best he can do: but now came the smashing *9.* R – QR3, and of course the queen is taboo, on account of mate. Black's best move here would have been .... *N – Q2*, but Petrosian played the more obvious *9.* .... K – N3; there came another shocker *10.* Q – Q6 ch, and again if the queen is taken White wins by *R(N7) – R7* and mate next move. So Black played *10.* .... R – B3, and resigned after *11.* Q – B5 ch, yet another unacceptable offer of the queen.

Quite a lot to be seen in five minutes, isn't it? Enough anyway to make the ordinary time-scramble agony seem a mere picnic.

Normal chess can be maddening enough; but what about the eccentric fringes of the game? Here are two strongly contrasted accounts of abnormal chess.

Unconventional Chess

by C. H. O'D. Alexander

Do you ever get fed up with ordinary chess? I mean more fed up than we all get every time we lose a game – a real feeling that you want a change without being prepared to do anything catastrophic such as taking up bridge? There are two ways, applying to two different classes of player, in which this feeling commonly occurs. The expert loses the feeling of freshness that is necessary to enjoyment; finds that he is going round and round the same old openings, searching for improvements on move seventeen of the López, wearing down his opponent (or being worn down by him) in technically won rook-and-pawn endings which can be thrown away in a single failure of concentration – in fact he is working, not playing. The casual player – the good natural player who doesn't study the game – has an opposite worry; he is hopelessly handicapped against the book student by his lack of knowledge, and feels frustrated at defeats which he feels are not because the other chap is intrinsically better but because he is playing with other people's brains.

Undoubtedly the best remedy is to give up chess altogether; assuming this to be impossible, the next best is to play some of the many fascinating unorthodox variants of the game.

Variations can be divided into three classes: (1) those in which the object of the game and the way in which it is played remain the same, but the pieces are rearranged or new pieces introduced; (2) those in which the object is changed; (3) those in which the rules of play are changed – sometimes both the object and the rules are changed. I will consider the three groups in turn.

Capablanca suggested the addition of two new pieces because the present game was played out: but it should be noted that he did not come to this conclusion until after he had lost the title match to Alekhine. F. V. Morley suggested the addition of a corridor six squares long on either side of the board, and there have

been a number of other suggestions of similar kinds. The two most interesting variants in this group are, I think, the 'pocket knight' and 'randomized' chess. In the *pocket knight* game each player has an extra knight in his pocket, which he can at any moment (when it is his move) place on any vacant square: such a placing constitutes his move for that turn, and from then on the knight functions as an ordinary piece. It is not worth putting it on unless this gains you at least a rook – and when you make a combination involving the pocket knight, don't forget that the other chap's got one as well. In *randomized* chess, the pieces on the back row are arranged in an arbitrary order, chosen in a chance manner, but the same for both players: if the draw happens to put both a player's bishops on the same coloured squares he should interchange one with a next-door piece. This is like ordinary chess with opening theory removed.

In the second group - variations in which the object is changed – the main example is *losing* chess. In this form of chess you must make a capture if you can, the kings lose their privileged position and are taken like any other piece, and the object is to lose all your pieces. You can play stalemate as a draw or as a win for the side stalemated – just as you choose. The most devastating piece – to its owner! – is the bishop. If you are forced to start capturing with the queen you soon reach a position where, with a choice of captures, you can make one that forces a recapture; but the more limited bishop can usually be kept under control by the opponent who can thus compel a long series of captures – I have seen an unfortunate bishop made to capture every enemy piece except the opposing bishop of the wrong colour.

Four-handed chess, which comes somewhere between my second and third group, is a splendid game. It is played on a special board, consisting of a normal 8×8 square with an additional rectangle 8×3 sticking out from each of the four sides – or you can think of it as a 14×14 board with four corners each 3×3 removed. Two sets of men, which should be recognizably different, are needed; and four players who sit round the board as if for bridge. Each of these four players puts up his pieces on the back two rows of the 8×3 rectangle in front of him; and opposite players partner each other. Players play in turn, clockwise, and the object is to checkmate both opponents. When one opponent is

checkmated his pieces go into a state of suspended animation: they may not be captured, but they exercise no influence on the game whatever – not even giving check – and the mated player of course misses his turn. If, however, the mate is relieved, all his pieces spring to life and he resumes play. When checked a player must attend to it – if the order of play, say, is *A*, *B*, *C*, *D*, and *A* checks *B*, *B* may not leave it to *D* to rescue him by capturing the checking piece. He must get out of check himself. This game abounds in fascinating combinations of a new kind. For example, suppose *D* has pawns on his Q2, K3, KB2; *A* plays *Q* × *BP ch*, *B* moves, *C* plays *Q* × *QP ch* and poor *D*, in double check from the two enemy queens, is mated! Because of combinations of this kind it is very useful to be able to check the player who plays after you. Then (in my example) if *A* plays *Q* × *BP ch*, and you are *B*, you give *C* check. *C* must attend to this, and then *D* can take *A*'s queen. Pawns, incidentally, queen on the opponent's back row, which – since it implies a long series of captures – means never. Do try this, even if it does mean making a board yourself: the pleasure of checking both your opponents' kings at once is enough to make the trouble worth while.

The games with different rules of play – my third group – are best fun of all: I am sorry I shall only have time for a few of them. *Two-move* chess is a very good game. Each player has two moves at a time instead of one; in the form I play, if the first move is a check you forfeit your second move, and if a player is checked he must get out of it on his first move. An even better game – and splendid practice in developing your combinative and calculating powers – is *progressive* chess. In this White has one move, then Black has two moves, then White has three and so on: if you give check, this ends your turn, and the opponent must get out of check on his first move. To illustrate, here is *progressive* scholar's mate. White, *P – K4*; Black, *P – K4*, *N – KB3* (that's a blunder); White, *B – B4*, *Q – R5*, *Q* × *BP* mate. When you get to the stage of, say, planning a set of seven moves as White, with the awful thought that Black will then have eight, it's quite something.

Refusal chess is a queer and baffling form that's worth a try, though I suspect it's better for chess problems than for play. In this you have at each move the right to refuse to accept your opponent's move and insist that he play something else – but you

must accept his second move. Thus, I play *P– Q4*; you say no, so I play *P– K4*; and you must accept this. You reply *P– QB4*, I say no, you play *P– Q4*. I play *P × P*, you say no . . . well you get the idea. The right to refuse may be exercised as often in the game as you like.

Alice or *Looking Glass* chess is even more baffling, and very amusing in small doses; too much of it, and anything might happen to you. You have two boards for this, one set up for a normal game, the other empty. At each move the piece moved makes its move in the normal way on its own board, and is then transferred to the same square on the other board. The move must be possible and legal on the board you start on, and the square you go to must be empty on the second board. Here is an illustrative game. *1.* P– K4 – now there is a White pawn on K4 on Board Two. *1.* . . . . P– Q4 – now there is a Black pawn on Q4 on Board Two. *2.* B– K2 – bishop now on Board Two; *2.* . . . . P × P – this pawn now reappears on K5 on Board One. *3.* B– N5 mate! Why on earth mate? Well, the White bishop has reappeared on Board one, the Black king cannot move, and any piece that is interposed promptly disappears on to Board Two!

Well, I've missed out *shooting* chess and *football* chess, *no-capture* chess, and the *Berdlina pawns* – and the best known of all, the famous *Kriegspiel*, which would take a whole chapter to itself. Still, I have said enough to show that there are lots of even crazier ways of occupying oneself than playing ordinary chess; and I hope you will try some of them and enjoy them.

Don't Look Now, but your Hippogriff's en prise

by Frank Rhoden (October 1961)

MY eyes were aching from the effort of focusing the microscopic print of the *Handbuch*; so were my arms. I've been swotting up German for the last few months so that I shall be able to say *Guten Tag* to the swarm of German competitors expected at Hastings this Christmas. I'd been, as I say, looking up a line in the *Handbuch*, and I was feeling that, what with old age and the National Health glasses that I ought to have exchanged a couple of years ago, maybe I ought to pack up chess and take up an easy game such as, say, bridge. And in case any capon-lined scoffers from the fireside comfort of Sunday afternoon armchairs are thinking that Rhoden has lost his grip, then I'd just like to challenge you to hold that seventy-five-ounce tome of chess wisdom for half an hour without losing your grip too.

Anyway, there I was with aching arm and aching head, only to find that I'd been ploughing through the sub-variation on page 1,001 under the impression that e6 was e6 in the notation that we're told is so much better than our own cumbersome national script. It might make a chess-player's gesture to go over to it when we join the Common Market, mightn't it? Now may I slip in, at this stage, a quote from my early hero, the great Howard Staunton? It is taken from the introduction to the Book of the 1851 Chess Tournament. Here it is:

> It has long been the wish of the most zealous and generous amateurs to see one common system of Chess Notation adopted through the whole of Europe. The argument of Erasmus for the use of one common language for the learned, as a means of communication in all countries, is equally applicable in this instance.

Run that one over on your Common Market tape recorder will you?

I don't know whether you're like me, are you? I find it easy enough to get down this e2–e4 stuff when I'm White; but, when I'm Black, the spine-twisting involved when I'm figuring out that my KRI is h8 and not h1, brings on my lumbago – so I've had to stick to the old *P– K4*.

There's one angle about the continental notation that I'd like to mention. It's this: How do you feel when you are playing that bright-eyed, obviously competent twelve-year-old that you're up against in a club match, who has put Sf6 on his score sheet instead of the plain, John-Bullish, insular, sensible *N– KB3*?

If you're anything like me you're worried at once. And if he's wearing a powerfully pebbled pair of glasses, you begin to wonder whether it might not be a good idea to write 'Resigns' on your score sheet at once and cut out the lingering agony. Ten to one he has *Shakmaty* delivered by airmail from Moscow. He'd know his way through any tortuous *Handbuch* variation. Could it have been he who wrote that letter in the last issue of *Chess* – or was it the *B.C.M.*? – blowing up your pet variation in the English? Also, at the back of your mind is a dreadful thought: if I beat him, you think, they'll say, giving you no credit for a goodish game: 'You beat that little boy, of course!' And if you lose, someone's bound to say, with sinister implications of grip-losing and senility conveyed in a casual, chilling sentence: 'He wouldn't have slaughtered you like that when I first knew you!' Was it all those years ago when you, too, were an infant prodigy, belting the daylights out of a red-faced local champion's favourite King's Gambit? Children dear, was it yesterday?

But, I must say, that as long as I'm not up against one of them, I like watching juniors at the board, particularly in the local schools' chess league. With a pawn in one hand and a whopping piece of Mrs Robinson's plum cake in the other, they embark light-heartedly on the most hazardous complications. Nattering like a school of starlings, they mark their jam-smeared score sheets illegibly; and, if an opponent stops for a flashing second to consider whether that free queen might, after all, be a sacrifice and not an oversight, he's bound to be reminded in double-quick time: 'I say, it's your move!'

The youngest of them make the game seem an easy enough pastime; but even they, I imagine, will lose a lot of their light-heartedness if a brain-child of Dr Ervand Kogbetliantz ever becomes popular. It's called three-dimensional chess. Sounding off in New York the other day, the doctor proclaimed: 'It's more than a game. It is an education for our new way of life in the space age.'

The learned doctor – he teaches mathematics to scientists at the Rockefeller Institute – has devised an eight-tiered glass contraption that enables one to play up and down as well as across the board. He's doubled the number of pieces, and invented some new ones called fools, archbishops, and a fascinating monster: the hippogriff. Exactly how they move I don't know. But certainly they will make for diabolical difficulties in recording games won't they? For instance, you hoist your hippogriff from board eight to archbishop's seventh of the fifth board and take off your opponent's fool in the process. Fancy playing it blindfold! I'm sorry, doctor, I'm a bit of a square as far as chess innovations go; so I'll stick to the old-time, horse-and-buggy, Paul Morphy stuff that I've been trying to cope with ineffectively enough for the last forty years.

Well-meaning types have been trying to tinker with the game for years. Happily their efforts have all failed. Apart from advocating bigger boards and more pieces, there have been other suggestions. For instance, after the London Tournament of 1922 there was quite a good deal of complaint about the dullness of the play: and, it must be admitted, plenty of dim woodshifting chess was turned out. The general idea was that the game was played out. The masters played stereotyped variations, were too content with draws, and so on. Louis Zangwill adopted the traditional procedure: a letter to *The Times*. Writing from the Author's Club, he said of the masters:

> Their play is conventionalized till too far into the middle game, when it becomes scraggy and insipid. They are much too afraid of being caught out of their depth, and they do not produce positions and contests which do justice to the possibilities of the chess-board and the genius of the game.

His suggestion for brightening up the game was to score only a quarter-point for a draw, instead of a half. A Mr Dundas White followed up with an even more radical plan: 'Make it the rule', he wrote, 'that in such tournaments wins alone shall count to the score. Why score draws at all?' And a *Times* leader for 1 August 1922 put forward a simple scheme that you can try out for yourselves. It was this: 'Let the relative positions of the knight and bishop be changed, and all will be made new,' proclaimed the

oracle. It never caught on. Chess-players don't like to rush things. After all, it was at least a thousand years before Ruy López thought up castling; and it'll be another thousand before they want any more changes.

Still, if you want some good clean fun, say to any López addict of your acquaintance: 'Wouldn't it be a good idea to swop over the positions of the bishops and knights?' Beset as he is by Caro-Kans and Sicilians, he's got enough to worry about now. Just watch his face as he thinks of his interleaved *Modern Chess Openings* becoming a museum piece!

'Gamesmanship; or How to Win Without Actually Cheating . . .' Chess is supposed to be free from such blemishes, but sometimes . . . Here are two discussions of the possibilities.

Cheating at Chess

by Frank Rhoden

'OF course you can't cheat at chess!', I remember some starry-eyed innocent telling me. But we hard-faced, disillusioned wood-shifters know that whatever the game, if there is either prestige or a prize to be won, then Old Nick inevitably arranges for a minor demon to be around with a selection of suitably tempting stratagems.

I suppose that the first piece of minor sharp practice we chess-players meet is when we come across the opponent who offers us choice of colour with a Black pawn in each hand. Even now I recollect a spell of six Blacks, forty years ago, against a school opponent – before I caught up with him. He's done well on the Stock Exchange, I hear.

Even a clock offers chances to the unscrupulous. His clock is slow; yours is fast; so, whereas you've got to make do with a forty-five-minute hour, his contains seventy minutes.

And have you ever thought about the bogus brilliancy-prize winner? Before you bawl, 'Fantastic twaddle!', just run through this game, will you, please? It's a Ruy López played in the Russian National Tournament of 1904 at Kiev: *1.* P–K4, P–K4; *2.* N–KB3, N–QB3; *3.* B–N5, P–B4; *4.* P–Q4, KP×P; *5.* P–K5, B–N5 ch; *6.* P–B3, P P; *7.* P×P, B–K2; *8.* Q–Q5, N–R3; *9.* B×KN, P×B; *10.* P–KN4, P×P; *11.* QN–Q2, P×N; *12.* N–K4, P–Q3; *13.* R–KN1, B–N4; *14.* N×B, P×N; *15.* O–O–O, P–QR3 (see Diagram 44). *16.* P×P, Q×P; *17.* KR–K1 ch, K–B1; *18.* Q×P, Q–R6 ch; *19.* K–N1, Q×P; *20.* R–Q8 ch, K–B2; *21.* Q–B4 ch, Q–B3; *22.* B–B4 ch, K–N3; *23.* R–N1 ch, K–R4; *24.* B–B7 ch, resigns.

This synthetic diamond won a 100-rouble prize offered for the most brilliant Ruy López won by White. The great Chigorin, who evidently had some inside information, accused the players of concocting the game the night before. Anyway, there was a lot of

dignified name-calling in the Russian chess prints, and there was even talk of legal action. But nothing came of it; so you can bet your last kopeck that Chigorin was right, and that a fiddle had been organized.

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(Position after Black's *15*. . . . . P–QR3)

Come to think of it, it must be terribly difficult to *act* a game. Just fancy sitting for ten minutes pretending to think out a move that had been given to you the night before!

I suppose that the most ingenious piece of chess cheating ever was Baron Wolfgang von Kempelen's supposed automaton chess-player, constructed in 1769. A life-sized Turkish figure was perched on a cabinet, with a board and men in front of him. The Baron would open the cabinet doors and lift the Turk's tunic to demonstrate to the audience that it was impossible for anybody to be hidden behind the complicated cogs and springs of the imposing mechanism. But, of course, there *was* a player concealed inside. A cunningly arranged system of rails and sliding seats enabled him to keep out of sight. The Turk took on all-comers, and usually managed to win. His victims included Frederick the Great and Napoleon.

Problems have been plagiarized. A judicious shift of the pieces across a file, for example, has worked wonders. But the encyclopedic resources of the famous George Hume problem collection make the problem-pincher's prospects bleak indeed nowadays.

To get back to actual play, I've always felt a bit dubious about the Szen–Anderssen agreement in the London 1851. It turned out that after Anderssen had lost the third game of his match with Szen, he proposed that whoever won first prize should give the

other a third of the cash. I'm surprised that Howard Staunton, never a man to shirk a row, should have been so moderate in his comment. He wrote:

> Whether this arrangement had any effect upon the after-play of the Hungarian it is impossible to say, but unquestionably his latter games in this match are vastly inferior to his best efforts.

The only thing that can be said about this shady affair is that, at least, Anderssen *did* hand over £61 of his prize to Szen.

Now consider this rich piece of prose from Charles Gilsberg's book of *The Fifth American Chess Congress*, published in 1881:

> We wish we could draw a veil over the lamentable portion of the history of this tournament that now remains to be related: or, let us rather say, that we wish that moral rectitude and incorruptibility would have spared us the painful duty of referring to an episode which cast a pall over an event that had borne every promise of terminating under the happiest auspices.

A bit pompous, isn't it? But there's no doubt that the boy's upset about something or other.

Well, to put you in the picture, here are the leading scores, with the last round to be played: Grundy 12½, Ware 12½, and Mohle 12½. So the distribution of $1,000 prize money, and a gold medal, depended on the final games.

Naturally there was plenty of excitement. I can't resist another quotation:

> Scores of eager spectators were mounted on chairs struggling to catch a glimpse of the boards over the heads of the dense throng that surrounded the players in a succession of tiers, rising in amphitheatrical gradation from the regular habitués, who were comfortably seated around the tables, to the mobile multitude, planted squarely upon the base of their pedestals, perched upon tiptoe, and mounted upon every available article of furniture that could be found, from the treacherous cuspidor to the fragile cane-seated chair, through which several sudden and disastrous descents were made. Representatives from every daily paper in the city were energetically wrestling with their reports, and agents of the Associated Press were in waiting to dispatch the news of the result all over the country.

I say, it wasn't only the congress cuspidors that were treacherous!

Mackenzie won early on, to make his score 13½; then Mohle

drew and scored 13 points. But Grundy's game with Preston Ware lingered on; though it appeared, at the end of the afternoon's play, that Ware had a certain win. Unaccountably to the onlookers, when the players resumed in the evening, Ware played what are described as 'some apparently purposeless moves', and Grundy scored a lucky point to tie with Captain Mackenzie for first and second prizes.

A two-game play-off was arranged; but, before it began, Ware made a written complaint to the congress committee. The document begins intriguingly enough:

> As I was walking down the Bowery with Mr Grundy, on Sunday 25 January, he remarked that he was poor and really needed the second prize.

Ware alleged that Grundy had offered him $20 to play for a draw. He admitted that he had fallen in with the plan and that, even with a won game, he merely – in his own words – 'moved back and forward as agreed'. It must have been a shock for him when – I quote again – 'he observed that Grundy was making desperate efforts to win, and finally did so, perpetrating an infamous fraud on me'. And there you have, as far as I know, the only recorded double-cross in chess history.

Naturally the committee would do nothing about unsupported allegations; but you can get an idea of what the feeling was by their verdict, which reads:

> In the absence of any corroborative testimony in support of the charges adduced, the committee could not feel warranted in inflicting any penalty upon Mr Grundy, who was given the benefit of a technical doubt, and a verdict of not proven was entered by the adoption of a resolution that the charges were not sustained to the satisfaction of the committee.

To round off the story I'll just tell you that Grundy lost the play-off 2–0 and had to be content with the $300 second prize.

*Sportsmanship and Gamesmanship in Chess**

by Gerald Abrahams (1959)

SOME time ago in a Chess Brains Trust, the question was asked whether chess-players are good losers, and the answer was a unanimous negative. Speaking as one who, to say the least, is very good at losing, yet has not during the most anxious adjournment ever hired an assassin – or (worse) an assistant – I feel qualified to investigate this question, and the wider (possibly different) one – whether chess-players are sportsmen, or, on the other hand, gamesmen. But let me say, *en passant*, that I, and other players, make no claim to sportsmanship for not having hired an assassin or an assistant. We don't do these things: simply because we are too arrogantly self-reliant to summon outside aid, or to tolerate the feeling that we have been adventitiously assisted.

There was a time when it was thought wrong to look at one's position during an adjournment. That was 'taking advantage'. But now in so respectable an enterprise as a match for the championship of the world, it is taken for granted that the adjournment is a time for hard analysis. This fact can even influence the timing of moves. And, more strikingly, it is permissible for each player to have a second, or several seconds, in order to assist him in his analysis. Assassins – not yet: but assistants – in plenty. They are allowed (it is believed) to discuss the game with their player, even while the opponent is thinking. It is still, however, not the thing for a player to seek aid while his own clock is running. Nor is it thought proper to make trial moves on a pocket board while the actual (unadjourned) game is in progress. About forty years ago a player of world-class was disqualified in a Continental tournament for that kind of conduct. There is still a theory that the test of chess ability is the extempore play that goes on during playing hours. But 'around the game' so to speak the test is one of reinforced endurance. The most popular beverage in tournaments is midnight oil.

Sportsmanship is not an easy idea to grasp. When Lord Harding recently described it as 'not complaining in defeat, not gloating

* This is a greatly shortened version of the talk actually broadcast.

in victory', he was, if I may say so with great respect, describing some external appearance – not the real thing. He was describing something that can be the consequence of an acquired, trained, but disingenuous politeness. By all means don't gloat – most chess-players are too conscious of good fortune when they win to do that. And by all means don't moan - that's harder advice. But I won't judge your sportsmanship by these tests. We are dealing with ethics not etiquette. What to my mind constitutes sportsmanship is illustrated by something that happened to me. This was when an opponent – whom I knew to be a moaner and a gloater – and against whom I had a big advantage (so that he was feeling very miserable) drew my attention to the fact that I had left my clock going. He could have sat tight and let my clock run. And even if someone explains that he was too conceited to want to win that way, I'll still call him a sportsman.

Now when it comes to bad losing, we have, as they say, something else again. I have often thought that had I been a really bad loser, I might have won more games. The factor of desperation can cause a man to play harder. In the 1930s among the chess-players from the backward countries, I observed quite frequently that a desperate, unconcealed desire to win, and horror of defeat, accompanied – perhaps it enhanced – great ability. Not at the highest levels, but certainly in the middle reaches of talent. Also I have encountered men who, when young, were bad losers, and now are great players and good losers. It is not that they have become polite. Success has brought a sense of proportion – even a sense of humour.

Of bad losers, there are a few chess-players – I think a very few – who are naïve extraverted types, and who simply hate the opponents who defeat them.

Perhaps that hatred explains the spiteful, ungenerous, conduct of those who make their opponent return to the playing room in order to find then the sealed move is 'resigns'. I suppose this is a situation where bad losing becomes unsporting, because the player who does this particular trick will do other villainies.

Chess-players, on the whole, are good sportsmen, because they play a game in which there is no bluff and no self-deception. Such are the adjudicators I have spoken of who work for a true result. The man who has immersed himself in chess is not likely to be so

unvaluing of the game as to judge only by the formal result – the point on the score-board – or to value such results only. As we have seen, he rarely accepts results as true indices of his own merit. Evidently, this man will not want to get results by sharp practice.

Is there, then, any 'Gamesmanship' in Chess? Only so far as chess-players fall below the normal moral average; and if they do that, why are they interested in chess? I have seen personal hostilities and displays of spite, and I have seen two grandmasters hammering at each other's clocks, in the hope of dislodging the flag. That was excitement, and a childish extraversation of regret. Of externalia that may aid victory, jaunty attitudes – 'one-upmanship' – are part of some players' personalities rather than methods adopted *ad hoc*. They are in the same category as the pipe smoked by the Midlands clergyman, which he filled with brimstone so that it emitted fumes calculated to make Satan get behind him. This pipe, which shrivelled my oranges in their skins, gave the venerable player as much pleasure as it gave pain to his opponents. It adventitiously won him a lot of games.

In contrast, cold-blooded gamesman planning is rare. But I have one pretty example. At my first British Championship effort, in 1929, a friend of mine, who is a magnificent analyst, found himself in a very bad position. But there was a way out. Given that his opponent (a very strong player) did not see the threat, it was possible, with a series of sacrifices, to achieve stalemate. But he had to start with a strange-looking king move, which would inevitably warn his opponent. After all, one plays chess on the assumption that the opponent sees everything – that is why the word 'trap' is not a good chess term. But my friend devised a psychological trap. He sat and looked at the board with a despairing face until he was well and truly in time trouble. Then he fumblingly made the crucial king move. His opponent, tempted to a little gamesmanship himself, played very quickly. Even quicker came the series of sacrifices, and while the flag was tottering, stalemate supervened. Now, could he have improved on things in the following: made an illegal move – and (as the rules then were) be compelled to move his king? No, he had thought of that, but dismissed it as sharp practice.

For gamesmanship in action – and armed with formidable conceit – consider the player (not *a self-portrait*) *in the following sketch.*

A Match at the Club

by D. B. Pritchard

BOARD FIVE again. And look who's above me – Binks! I beat him easily in the club championship. Time we had a new match captain.

Who'm I playing? J. B. Bell. That can't be *the* Bell? No, it can't; his initials are P. something – anyway, he wouldn't be down at Board Five . . . Ah! I remember this chap: he was at Hastings. Played in the Major – or was it the First Class? Anyway, finished near the bottom. Plays the Caro-Kan as Black. I should be able to tidy him up.

'Mr Bell? Good evening' (what a horrible tie – and he looks the sort of man who'd have chosen it himself. Vulgar).

Hmm. I see I'm White for once – our match captain *is* slipping.

Now, I mustn't let this chap think I've heard of him – bad for the old status. After all, he's hardly in my class.

'What are your initials, Mr Bell. J.B.? Thank you.'

Confounded cheek! – he's started my clock. I'll remember that.

Well, kick-off *1.* P – K4. . . . Let's have the old Caro-Kan't. Of all the asinine defences, that has it – the very first move takes away the best square from the Queen's Knight!

Bombshell! He's played *P – K4*! I'd have opened Queen's Pawn if I'd known he was going to do that. Black, *1.* . . . . P – K4.

I suppose it *is* the same Bell I'm thinking of – I'm sure I've seen him play the Caro-Kan. Perhaps he's one of those sly characters who play different openings – might expect it with a tie like that.

No point in wasting time. *2.* N – KB3, simple and strong. Oh! Press the clock. . . . He'll play *N – QB3*, I expect, he doesn't look very enterprising. He has! *2.* . . . . N – QB3. I've got the Ruy López if I want it. Do I want it, though? After all, he's asking me to play it. Still, 'White keeps the advantage longer than in any other opening' – I know I've read that somewhere. Steady! What's that line where Black gives up a pawn and gets all over your king, and you have to play the rook to king two? – he probably knows it backwards. I don't want to be at the wrong end of a brilliancy –

Binks'll be showing it round the club for a couple of months.

All right: *3.* B– B4 – but I'll make a pass at N5 first, then he'll think I'm dithering and perhaps play something rash – serve him right for starting my clock. So he's played *3.* .... B– B4 too: Giuoco Piano or Pianissimo or whatever it is. I don't know anything about it, but one can say that for the old Giuoco – one doesn't *have* to know anything about it. Move the minor pieces around a bit, then shake hands on it. He looks the sort of man who plays for a draw.

What to do? Castle, or bring out the other knight, or push the queen's pawn – don't suppose it matters. Well – eeny, meeny, miney, mo – *4.* P– Q3 then.

Suppose we agree a draw about eight o'clock. No sense in going home early – it's Friday. Cauliflower cheese. And the old ratbag'll start up: 'Did you win, dear?' 'How you can waste your time . . .' et cetera et cetera. Tsch! My clock's going. What's he done? *4.* .... N– B3. Huh! routine. Now what? Might as well castle. Remember to move the king first. *5.* Castles – O hyphen O .... Wonder why it's called 'castling' – why not 'rooking'? Rhymes with looking and cooking – oh, and booking.

Concentrate. His hand's pregnant . . . Queen's pawn one square – *5.* .... P– Q3, supporting the centre. Ah! I see what he's up to: the old pin with the bishop, then in at Q5 with the knight. Could be awkward. I can stop his knight coming in with *P– B3.* No, I want that square for *my* knight. I know, *P– KR3.* That stops the pin and any nonsense later, on the back rank. Write it down *6.* P– KR3.

I wonder how Binks is doing? Huh! Looks sticky already: he's got to bring his bishop back. Oh, no! The idiot! That's cost him a pawn at least. Well, they'll have to play me above him next time.

There's a chip out of my queen's rook. It's dirty enough to pass for a Black rook. That goes for a lot of the other men too, come to think of it. 'The home team have the off-white pieces on the odd boards.'

He's going to move: he's writing the move down. No, he's changed his mind, he's rubbing it out. That's a good sign – he's rattled already. Perhaps he's heard of me? – he didn't ask me for my initials, after all.

Christmas! What sort of a move is that – *6.* .... P– KR4? I

thought he was weak, but I didn't think he was that weak. Now he's going to light up! Well, I don't blame him – nerves gone a bit shaky. He won't have the courtesy to offer me one, I bet. 'Oh, er – no, thank you, I don't smoke.' I noticed he waited until it was my turn to move. No good, Mr Bell, it will take more than that to upset me.

I should be thinking. *P– KR4* – the move must have some point. Yes, he could play *B– KN5* next; then, if I took it off, he would retake with the pawn and open the rook's file. I would be a piece up, but he might get some sort of an attack going.

I see it! After I move the knight away, he plays *P– N6* and my bishop's pawn is pinned. Still, *P– KR4* must be wrong. Ah – ha! I've got it! *N– R2!* Real Bobby Fischer of a move. That stops *B– N5*, because I've got three men on the square. Now if he castles, I play *B– KN5*, and he's got trouble. Clear enough, then: *7.* N– R2 .... How does that strike you, Ding-Dong-Bell?

I wonder if *all* his ties are like that. He's probably got a wardrobe full – must have a strong liver.

Could you beat it – he's moved *7.* .... B– KN5! How long has this chap been playing the game, I wonder; even my grandmother can count up to three?

I can move the queen away, but then *N– Q5* would be strong for him – anyway, why should I move anything away? Take it off – *8.* P B. Yes, he plays *8.* .... P × P – now he's got the open rook's file – and a lot of good it may do him. Take the pawn *9.* N × P. Now, of course, he plays *N × N* and I reply *Q × N* and what's he got for his piece? – Nothing.

Oh! *9.* .... N– KR4! He must have heard that maxim about 'when material down, avoid exchanges' – anyway, he's shut off his own rook. Hello! He can play *N– N6*, as my bishop's pawn is still pinned. That would force mate, as I would have to play *N– R2* to prevent the rook coming down the bottom, and then he would play *Q– R5*. I must stop *N– N6*, then. Easy, *B– K3*. Unpin the bishop's pawn and develop a piece at the same time. If the knight comes into N6 now, I just take it off as my knight is guarding the bishop. *10.* B– K3. Nice to be out of that, could have been awkward. Relax.

No other games finished – mine should be number one. If he was sporting he'd resign now – a piece down without compensation.

Ah, Binks' game. Would you believe it, he's got his pawn back – some people have . . . Oh, old Belfry's played. *10.* . . . . Q–R5. Now I've got to be a little bit careful: if he moves the knight he threatens mate with the queen, on my rook's square. Let's see. If I play *B* × *B*, he can move *N*–*N6*, and the mate's on. But then I just take the knight off, and I've got a hole for my king at B2. Or he can play the knight back to B3 with a double attack on *my* knight. But then I'll have *N* × *N* first, because it's check; then I move the bishop's pawn. The only other move he's got with the knight is to B5. Let's see how that works out. I must play *P*–*KB3* to stop the mate. He plays *Q*–*R8* check, I move the king to B2. He has to play *Q* × *P* check. I move *K*–*K1*. Now where are we? I'm two pieces up, and if he retakes my queen's bishop I simply play *Q*–*Q2*, and his queen has to go away – then I'm still a piece up and my king's safe. That's sound enough. He won't have seen as far as that. If, instead of moving the knight, he plays *P* × *B*, I simply play *P*–*KB3*, as before. So, move *11.* B × B. Ask not for whom the Bell tolls, it tolls for thee, Bell.

I wonder if I can get into the National Grading List this year? The snag is, one has to play good players to qualify, and I don't get the opposition. Sometimes I think I'm just not appreciated in this team. Suppose I could move to another club, but then this one's convenient. Binks'll get in the list, trust him – and not on merit, either.

Whatever's happened? *11.* . . . . Q–R8 ch. It's mate! No – crazy – the queen's undefended – I can take it off. I just don't see that. Oh. He then plays *N*–*N6* and it's double check. I have to move back to N1, and the rook mates. Calamity.

No way out of that. Tch. Tch. A clear piece up and I have to go and make a silly blunder. . . . What do I do – resign at once? . . . 'Quick game you had tonight.' 'Hello! You didn't last long.' . . . No, I can't stand that. Sit it out for a bit – I've got forty minutes left on my clock. No, then Binks and the others will come up and gloat. Why is it that nobody is ever about when I'm winning, but everyone crowds round when I'm losing?

Well, that's the last straw! Binks has won – won! Anyhow, tonight has taught me one thing: those jokers who say there's no luck in chess just don't know what they're talking about . . . I wonder if I can reach my coat and get clear before I'm seen?

Sportsmanship, gamesmanship. . . . What about Justice*? Have chess-players a real sense of what is fair?*

Justice Good and True

by Heinrich Fraenkel

THE trouble with most of us is that we take our game much too much for granted; and once its rules have come to be routine, we hardly ever stop to think of their perfect justice and, hence, their wisdom and their beauty.

Take something as fundamental and apparently simple as the right to move. We all appreciate its value, we all know from bitter experience how one single tempo wasted earlier in the game may make all the difference between glorious triumph and dismal defeat. Yet we hardly ever bother to think that what is so precious a right in the opening and middle game may turn out a most irksome duty in the ending.

Not as if we didn't know; for, surely, we've been smarting all of us often enough under the *Zugzwang* lash and, from time to time, we are fortunate enough to administer such gentle strangulation to our opponent. Sure enough too, we have enjoyed the subtleties of the stalemate in game positions as well as in end-game studies; but we tend to take it for granted; and all too seldom do we stop to think that, but for that inexorable duty to move, we couldn't even perform so simple a task as mating an unprotected king with a rook. Of course, we hardly ever get an opportunity of performing so primitive an operation; and a good thing too, since we may well disapprove of our opponents' stubbornly refusing to resign when a rook down. However, when next you teach a beginner how to mate with a rook, and when you come to the crucial point, just think how helpless you would be with all your tremendous superiority if the enemy king were allowed to say: 'I am sick of being pushed around! I won't move another inch unless I absolutely have to. If you check me, very well, I'll move out of check; but otherwise I just won't budge!' If he were permitted such shocking behaviour, you could never mate him, for don't forget: the last but one move, the one prior to the actual mate, is inevitably

a waiting move forcing the doomed king to march to his own execution, and thereby to obey our inviolable law. And here, indeed, is justice good and true!

Of all the fair rules of our game, which is the fairest? Or rather, since one can't be fairer than fair, let alone fairest, which is the rule most neatly expressing that deep sense of justice governing our game? I would say, it is the *en passant* rule. But there again, once we have mastered it we tend to take it for granted; and for most of us it is mere routine when we scribble 'Pawn takes pawn *en passant*', or rather $P \times P$ e.p., on our score sheets.

Next time we do it, let us remember how inveterate a one-stepper the pawn is, how very true this is to the character of the sturdy little chap and how such limitation is emphasized rather than denied by the two privileges granted him at the very beginning and at the very end of his perilous journey, if ever he is lucky enough to reach it. Many of his fellows must die for the one to reach the glory of dizzy promotion at his journey's end; but at the beginning there is a more humdrum, a truly pedestrian, privilege granted to every one of those plucky little chaps. Just so as to have the chance of getting to grips with the enemy a little sooner, they are allowed the privilege of the initial two steps. Mind you, it's a privilege, not a duty. They don't *have* to take the two steps, but they may if they feel like it; and if they do, that doesn't alter their status; they are still and always will be one-steppers, and even that initial privilege of the double step isn't quite unconditional.

Here's where the perfect justice of our rules begins to shine. And to understand it, put yourself in the hard-trodden shoes of one of your own pawns advanced to his fifth rank and watching an enemy pawn next door just as he is about to avail himself of his privilege of the double step. 'How dare he slip through my firing line?', your irate little pawn will growl; 'he's a one-stepper, isn't he? A one-stepper as we all are! Privilege of the double step? Privilege be damned, so long as he's trying to give me the slip! I'll catch him where his one step ends, I'll catch him here and now!'

Here we've got the meaning of the *en passant* rule; and nothing surely could be fairer than that? But then again, it is equally fair and perfectly just that the capture must be done forthwith; the would-be slipper-past must be caught in the act – sound enough reason, to be sure, for overruling his privilege of the double step.

But once he has slipped past, unobserved maybe, or at any rate unmolested, it is only fair to let him enjoy the security he deserves after the unimpeded exercise of his privilege. Having missed his unique chance of catching the slipper-past in the act, your advanced pawn can merely squint at the daring fellow next door, but never again will he have a chance of catching him.

There is food for thought in all this: and even more so when you look at Diagram 45:

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This is a position alleged to have arisen in the senior common room of one of our most famous universities, where two professors were having a game of chess: what they had in common was a hot temper and a caustic tongue, as well as the distinction of being fellow-philosophers and recognized authorities in the lofty field of logic no less than in the shady undergrowth of sophistry.

Playing B– N2 Professor White, with a somewhat malicious grin, said: 'Check, and mate next move.'

'Indeed not,' said Professor Black, staring at his opponent as superciliously as he knew how; 'on the contrary, my dear fellow, if you will allow me to say so you have just composed quite a neat self-mate in one. Unwittingly, no doubt.'

'Self-mate?'

'Certainly. Your Bishop-check has robbed your king of his only flight-square. I interpose my queen's pawn, checking you and, indeed, checkmating you.'

'Oh no, you don't,' said Professor White, 'I take your pawn *en passant*.'

'But you can't! You're mate already!'

'Certainly not! Your pawn never got as far as Q4. It was taken

en passant at Q3; hence it never did protect your king. Not for one moment. You were mate all the time; and since dead men cannot shoot, you could not possibly mate me.'

The two professors went on arguing for quite a while, until some higher authority adjudicated the position as a win for Black. Even then, Professor White, I am afraid, was far from satisfied. But that does not disprove the fairness of our rules; it merely proves that the Professor, so far from being a master at chess, would seem to be a master at sophistry rather than at logic.

Between 1960 and 1963, we broadcast a series to which many distinguished chess-players contributed – My Favourite Game. *In 1964, this was followed up with a similar series* – My Gravest Error. *There is no room for all the games: but here is a selection . . .*

FAVOURITE GAMES AND GRAVEST ERRORS

1. GERALD ABRAHAMS: MY FAVOURITE GAME

My particular sack is not full of the scalps of the great. But a good game of chess does not depend for its value on the status of the opponent: only on how he played. If he plays well, he makes your win more meritorious. Exploiting that principle, I can boast of a few games that may well be of permanent value. My own valuation of this one is enhanced by the fact that it is one of a few of mine which opponents enjoyed losing as much as I enjoyed winning them.

The diagram position leads to a fairly obvious sacrifice which my opponent had anticipated and thought he could cope with, but behind that there's a deeper, better sacrifice of an altogether different type. The first sacrifice is a typical blow against a fianchetto defence system – which is not hard to analyse up to the return of the gift.

The later sacrifice, which I had seen as part of the movement, is necessary in order to prevent equalization. It came as a great surprise to my strong opponent who himself had been preoccupied with a clever line.

My opponent was the late Edmund Spencer, of Liverpool – a man who is remembered with affection by all players who ever met him, and who is remarkable in that his strength developed in what should have been middle life. When he died, lamentably early, in the 1930s at about fifty-three, he was at his best, and of recognized master status.

This game was played in 1930.

1. P – Q4	P – Q4
2. P – QB4	P – QB3
3. N – KB3	N – KB3

4. N – B3	P – KN3
5. B – B4	B – N2
6. P – K3	O – O
7. B – Q3	P – QN3

This is a slight error of order. Better *QN – Q2*. Now with *8.* N – K5 I am able to give a shape to the game. (He cannot reply with *QN – Q2*.)

8.	B – N2
9. P × P	P × P
10. P – KR4	P – KR3

giving the diagram position:

E. Spencer

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G. Abrahams

This *P – KR3* is made in reliance on quite a clever defensive method which only fails against an extraordinary sacrifice. The decision was a difficult one. 10. .... *P – KR4* invites *P – KN4*. So does *N – R4*. Best was probably *QN – Q2*: then, after 11. *P – R5*, *N × N*; 12. *P* (or *B*) × *N*, *N – K5*, and there are defences.

However, the game proceeded.

11. P – R5	P – KN4
12. B × P	

The obvious sacrifice.

12.	P × B
13. P – R6	B × P

My opponent had expected equality after this. Interesting is 13. .... *B – R1*; 14. *P – R7 ch*, *K – N2*; 15. *P – KB4*, *P × P*; and

after 16. *Q– B3* – the theme song of this game – Black would be helpless.

14. R × B K – N2

With this, Black is threatening *R– R1*. My opponent had thought about 15. *R– R7 ch*, *N* × *R*; 16. *Q– R5*, *P– B4*; *17. Q– N6 ch*, *K– R1*; 18. *B* × *P*, *R* × *B*; 19. *Q* × *R*, *Q– N1*; and decided he could hold the consequent attack. I myself had rejected *R– R7* check because of *K– N1*, ignoring it. Also I had a preconceived idea. What my opponent had not seen is a move that the late Emanuel Lasker has described as one of the best sacrifices in the history of chess.

15. P– B4! K × R

There is nothing better. If 15. . . . . *P* × *P* my reply would be 16. *Q– B3* leaving the rook *en prise*. When one gives a gift one gives it.

16. P × P ch K × P

Observe that if *K– N2* one variation is: 17. *P* × *N ch*, *K* × *P*; 18. *Q– B3 ch*, *K– K3*; 19. *Q– B5 ch*, *K– Q3*; 20. *N– N5* mate.

The game proceeded:

17. Q– B3 a quiet move –
17. . . . . K – R3

Best – if 17. . . . . *N– R4*; 18. *Q– B5 ch*, *K– R3*; 19. *N* × *P ch*, *K– N2*; 20. *Q– N6* mate.

But now:

18. Q – B4 ch K – N2
19. Q – N5 ch K – R1
20. O – O – O and my opponent resigned.

The late Znosko-Borovsky, who printed the game in *Novoye Vremya*, wanted to know why *O– O– O* is a better move than *K– K2*. I told him that I always wanted to demonstrate that castling is an attacking move, not a defensive one.

2. C. H. O'D. ALEXANDER: MY FAVOURITE GAME

Asking someone who has been playing tournament chess for well over thirty years for his favourite game, is rather like asking an

ageing Lothario about his favourite girl-friend. He will have forgotten most of them, your question will plunge him into a state of nostalgic melancholy, and he probably cherishes an unconfessed illusion that he might encounter the favourite one tomorrow. Finally, if you do persuade him to name a favourite, she will be neither the best, the most beautiful, nor the most interesting; and his choice will be incomprehensible to everyone but himself.

All this applies, *mutatis mutandis*, to games of chess. One likes them for so many different reasons. The pride of beating a great master makes all victories of this kind a source of permanent pleasure; incidentally, applying this in reverse, I always take it as a gratifying compliment when my victorious opponents show undue elation at the result. Winning a key game in a tournament is satisfactory in the same sort of way. To win a brilliancy is of course pleasant, though there is more credit and in some ways more satisfaction in winning a hard defensive struggle or a difficult end game. There must be a great satisfaction in winning a hard game against a strong player in which one could feel quite satisfied with every move one made: I have never in my life had this experience. I think on balance that my favourite games are those with a touch of queerness about them – where one reaches unusual or original positions. From among these, I have chosen my game with T. H. Tylor at Hastings 1937–8: this tournament as it happens is the one in which I think I achieved my best result, being second equal with Keres, half a point behind Reshevsky, and ahead of Fine, Flohr, and Mikenas. The game with Tylor was played in the seventh round.

Alexander (to move)

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Tylor

The diagram position shows the state of the game at a critical moment.

White has played an indifferent opening and early middle game, and as a result Black has command of the board. However, White now threatens to play *P–B3* followed by *N–K2* and then *KR–Q1*. If he succeeds in doing this, he will free his game and the position might even react against Black whose pawn position is a little loose. In such positions vigorous play is usually essential to preserve the advantage; so, *21.* .... N–R4; *22.* P–KR3. With this natural move Tylor may have missed his last chance of saving the game. The trouble with the move (played of course to drive the bishop from its guard of his K2 and Q1) is that it fatally weakens the defensive position of the king: White should have played his originally planned move of *P–B3*. He rejected this because of the variation 22. *P–B3*, *N–N6 ch*; 23. *P×N*, *Q–R3 ch*; 24. *N–R3*, *B×N*; 25. *P×B*, *Q×P ch* and mate in a few moves – I wonder if you can see the flaw in this? It is that if White simply refrains from recapturing the bishop on move 25, there is no mate and indeed no clear win. Very easy to miss this! Well, anyway, after 22. *P–KR3*, Black played *22.* .... B–Q2; *23.* N–K2, P–N5, a positional sacrifice of the exchange, made on general grounds, which seems to be analytically sound. I can't go into all the numerous variations here; but just to give a couple we might take (*a*) 24. *P×P*, *B×P* (*N–B5* or *R×P* are good alternatives); 25. *N×R*, *P×N*; 26. *Q–Q2*, *B–B6!*; 27. *P×B*, *N–B5* and (*b*) 24. *N×R*, *P×N*; 25. *Q–Q2*, *P×P*; 26. *P–N3*, *Q–K4*; 27. *QR–Q1*, *Q–B3!* and wins. I might mention in passing that many sacrifices in attacking positions are of this kind – made on judgement backed by partial but not exhaustive analysis; it is curious that so many players seem slightly ashamed of this, and pretend that *all* the variations subsequently discovered in analysis were foreseen in detail – even the great Alekhine was not above this on occasion. My own view is that good judgement rates at least as high in chess as accurate analysis. To return to the game, White did not take at once but played *24.* P–KR4, B–N4; *25.* N×R, P×N; *26.* KR–Q1. This apparently clever move which enables White to return the exchange proves immediately fatal in a curious manner; however if *Q–Q2* instead, then simply .... *B×R*; *R×B*, *P–N6* leaves White hopelessly lost. In reply to 26. *KR–Q1*, Black played *26.* .... P×Q;

which brings me to one of my reasons for being fond of this game – it has always seemed to me that there is a charm of economy and unexpectedness in attacks which survive the exchange of queens; it is a common error to imagine that the interest goes out of the game when the queens come off, and I always like to see it disproved yet again. Now *27.* R×Q, P×P; *28.* B–Q3, B×B; *29.* R×B, P–N6. White still has the exchange for a pawn, but these two horrible pawns on N6 and B7 are in themselves more than a match for a rook. *30.* R–Q5 – necessary, as Black threatened *R–N5* and *R×P* mate. Here I failed to find the quickest win – mainly I think because I had seen an alternative win and went for it without looking for anything else: this quickest line was to play 30. .... *R–N5* anyway and after 31. *R×N*, *R×KP*, mate in a few moves is inevitable – a remarkable demonstration of the power of the two pawns, which is exemplified in a slightly different way by the line actually chosen. I played *30.* .... N–B5; and now *31.* R–KN5, R×R; *32.* P×R, N–K3; *33.* Resigns. Why? Because these two pawns render the White rook and king permanently helpless; Black can wander round undisturbed with his knight, picking up as many pawns as he likes, and finally playing to K8 – or play to KB5 and then advance KRP to R6. In fact, even if the knight were off the board Black could win with king alone. Trying to analyse why I am so fond of this game, I think that what pleases me chiefly is the extraordinary permanence of the grip of the two Black pawns – that without the aid of any pieces they can indefinitely control the rook and king; and the position combines economy with a touch of the bizarre in a way that I think I would find attractive even if it were somebody else's game.

3. C. H. O'D. ALEXANDER: MY GRAVEST ERROR

In thinking of my contribution to the Chamber of Horrors I have tried to decide what are the ingredients that make up, so to speak, an ideally horrible blunder – what is it that the connoisseur of the gruesome looks for in a blunder. Well, one component about which one can't do anything oneself is that the greater the player who makes it, the greater the impact; Lucifer's fall was greater than that of any of the other angels. Again the blunder should be an error of appalling magnitude – the kind that almost

compels disbelief so that one looks again and again asking with morbid relish how HE can have done THAT. An almost perfect blunder from these points of view was when Petrosian (not having lost a game for two years, with an easily won position and plenty of time in hand) left his queen *en prise* to Bronstein: I say 'almost' perfect, because of course the true blunder fan would have liked Petrosian to have been world champion when it happened rather than later on. Then of course it is nice for a blunder to occur on a major occasion – from this point of view the Oxford *v.* Cambridge University match is a happy hunting ground. I might perhaps mention a unique blunder-pair for readers' collections: in two successive years the Cambridge top board lost his queen in the opening, on the same square, KN3. In (I think) 1927, Milner Barry with his Q on KN3 played castles KR; and about one second later a shattering bang announced the fact that the exuberant Abrahams had played *N– K7 ch*; and in 1928, R. L. Mitchell (no doubt remembering this disastrous castling) played *P– KB4* when *his* queen was on KN3; whereupon Black played *B– KR5* pinning the queen on the king. These blunders, however, though satisfyingly bad moves, occurred too early in the game for the true connoisseur in that the blunderer had not had time to build up a winning position to blunder away – but you can't have everything.

Well I've delayed the distasteful task of describing my own worst – or at least most painful – blunder as long as I can; and must I suppose come to it. It occurred in Round Eight of the preliminaries in the 1958 International Tournament. England were playing East Germany, and we were engaged in a desperate struggle to get in the first three and qualify for the finals. I was playing top board against Uhlmann, and though I say it, I had really played very well in the Advance variation of the French Defence, to reach a completely won position. Uhlmann – always a most dangerous attacking player – had quite rightly sacrificed a piece to get some play (it's always better to 'mix it' when you are losing, rather than just to 'come quietly'). But his attack was just coming to an end, leaving me a piece and a pawn ahead (Diagram 48).

Black has one little threat left – to play *N– B5* – which can be met in advance in several ways of which the simplest and most obvious is *B– N3*. But the position contains also the ingredients

for a blunder: I was particularly anxious to win for three reasons – it meant a vital point towards the finals, Uhlmann was a very strong master and therefore a scalp worth having, and it had been a very good game. So for these reasons, and because I had survived a bit of an attack and been tired by it, I was nervous – and for someone

Uhlmann

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Alexander (to move)

feeling nervous my position was (strangely enough) *too good.* I saw several winning moves and couldn't make my mind up between them. Finally I had the fatal thought, 'I'll bring another piece to the defence and surround my king with supporters and then he *must* resign.' And I played a move that still gives me pain, *1.* N–K4 – a move which I feel in an aggrieved way looks correct and ought to be; but it loses. Black replied *1.* .... N–B5; and this wins: I replied *2.* N–N3 (2. *B–N3* is equally bad) *2.* .... N×B; *3.* K×N, Q–B6 ch – the obvious move I had overlooked – *4.* K–N1 (4. *K–R3, B–B4 ch* leads to mate at once), *4.* .... Q×B ch; *5.* K–R1, Q–B6 ch; *6.* K–N1, P–B6; *7.* Q–Q4, P–B7 (White's game is hopeless now); *8.* QR–B1, QR–Q1; *9.* Q–B5, R–Q4; *10.* Q–K7, Q–B7 ch; *11.* K–R1, R–Q5; *12.* R–K3, B–B5, and White resigns as there is no defence against the threat of *B–Q4 ch.*

This sad story had a nerve-racking but in the end satisfactory sequel. I had an unfinished game from Round Six with the Scottish player Fairhurst: finally the question of whether we were third and qualified or fourth and failed turned on this game. I spent hours analysing it both alone and with the others and we decided it must be a win; I sat down to play and on his first move Fairhurst

surprised me – a lamentable commentary on our analysis. My heart went into my boots: I was going to muck it up again. Fortunately however I survived the shock and finally won so all ended happily. It's only because I did win it that I am here to tell you about the blunder; I should certainly have committed suicide if I had let Fairhurst escape as well.

4. LEONARD BARDEN: MY FAVOURITE GAME

For my favourite game, I go back to the Hastings congress of 1950. I was playing for the first time in the Premier tournament, and among the foreign competitors was a likeable but rather quaint American master named Weaver W. Adams. You'll notice the alliteration in his Christian names, and Weaver was also a white man – that is to say, he believed that White can, if he plays properly, win any game of chess by force. Weaver had produced a book called *White to Play and Win*. It advocated that you should always begin with the Vienna Opening *1.* P–K4, P–K4; *2.* N–QB3, and the author gave a number of variations to indicate that Black was lost whatever defence he adopted. Other United States masters disagreed with this proposition, and even seemed to disprove it by defeating Weaver with his favourite opening. However, Weaver stuck to his guns. Successive editions of his book appeared with fresh variations. The book did deal with other openings beside the Vienna, though very briefly; for Weaver not only believed that the Vienna led to a win, but that all other openings must lose. When I saw a copy of his little volume just before that Hastings congress, I noticed that he'd arranged columns of analysis just like *Modern Chess Openings*, but in the variations which began *1.* P–K4, P–K4; *2.* N–KB3, N–QB3; the move *2.* N–KB3 was given a question mark. Similarly, his analysis of the Queen's Pawn Opening began *1.* P–Q4?

At this time, Weaver was quite publicity-conscious about his theory. He lived in a town in Massachusetts, in appropriately enough, a white house, and, as an additional hobby to chess, he kept white chickens which even managed to lay white eggs. He also had a theory that when you are considering a move on the chessboard you should study the position and then take your mind right

away from the direct clash of the pieces and quietly consider the abstract principles involved. That was why the other masters at Hastings would frequently notice him contemplating the ceiling when it was his turn to move.

You shouldn't conclude from all this that Weaver Adams was a weak player. A year before, he'd won the Open championship of the United States, and in this Hastings event he convincingly defeated our own Jonathan Penrose; it was simply that his insistence on following his own published analyses made him vulnerable to surprise variations. It was one of these which I had in mind when I sat down to play him; I had White. A couple of months previously I'd been showing one of Weaver's analyses to some friends at Oxford University. It goes as follows (and this is also how our game at Hastings began), *1.* P–K4, P–K4; *2.* N–KB3 (question mark of course), N–QB3; *3.* B–B4, N–B3; the Two Knights' Defence; *4.* N–N5, P–Q4; *5.* P×P, N×P; a move condemned in most opening books but not in Weaver's. White's reply was *6.* P–Q4 and now Black checked with his bishop *6.* .... B–N6 ch; *7.* P–QB3, B–K2. Now comes a sacrifice to keep the Black king in the middle: *8.* N×BP, K×N; *9.* Q–B3 ch and the Black king protected the knight by *9.* .... K–K3.

When I had shown this position to my Oxford friends, one of them, Peter Keffler, suggested a new move, *10.* Q–K4, which we soon found completely ties up the Black pieces. Of course, *Q–K4* wasn't mentioned in Weaver's book, so I played it with a great thump and went off to celebrate with a cup of tea while Weaver studied the ceiling in a rather melancholy way. When I returned, he'd discovered a method of unravelling his pieces. He played *10.* .... B–B1, preparing to support his advanced knight with a pawn and then to escape with his king. *11.* O–O, N(B3)–K2; *12.* P–B4, P–B3; *13.* BP×P, K–Q2. White now prepared to start the centre pawns rolling by *14.* B–K2, K–K1; *15.* P–B4, N–B2; *16.* N–B3, B–K3; *17.* QB–KN5, Q–Q2. White completed his development by *18.* QR–Q1 (Diagram 49).

Here I had a nasty shock. I was happily looking forward to breaking through in the centre by *P–Q5*, but then it suddenly occurred to me that Black could escape quite simply by castling. A cold panic descended on me while Weaver placidly considered his move – and stared mystically at the ceiling. It was several

minutes before I managed to realize that the Black king had already tramped out to K3 and back and that I could therefore reply to castling by calling over the tournament director and complaining. Well, Weaver didn't castle; he moved *18.* R–B1;

W. Adams

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Barden

Position (after *18.* QR–Q1)

19. B×N, Q×B; *20.* P–Q5, Q–B4 ch; *21.* K–R1, P×P; *22.* P×P, B–Q2. The White central pawns continued their advance by *23.* P–K6, B–N4; *24.* Q–KB4, and Black's king took to the road again with *24.* .... K–Q1; *25.* B×B, N×B; *26.* N×N, Q×N. The other White centre pawn advanced by *27.* P–Q6, and here Black resigned because the united passed pawns are quite overwhelming. A likely finish would be 27. .... *R–B5* attacking the queen; for White 28. *Q×B ch*, and Black must capture 28. .... *R×Q*; 29. *R×R check*, the queen is forced to retreat – *Q–K1*, *30. R×Q check*; *30. K×R*; *31. P* on to *Q7 check*, *K–Q1*; 32. *P* to *K7 check*, *K×KP*; 33. *P–Q8 = Q*, and wins.

After the game was over, Weaver Adams presented me with an autographed copy of his book. When I turned to the column on the Two Knights' Defence which I'd refuted, I saw that it had been crossed through. There was substituted, in a firm, copperplate handwriting, one single move: *3.* .... B–B4.

5. LEONARD BARDEN: MY GRAVEST ERROR

I personally find it harder to decide on my worst chess moment

than on my favourite game. Like most chess-players, I'm an expert at finding excuses for losing. If I forget my opening variation, give myself a weak pawn structure in the middle game, blunder away my queen, or botch up a rook ending three pawns ahead, I can usually explain it to myself later as the influence of outside circumstances. In this way I achieve if not peace of mind, at any rate the righteous indignation of one who has been dealt a bad hand. Let me give you a few examples. My schoolboy chess hero was Paul Keres, and I read in the book of his games that he had reached grandmaster strength by sharpening his tactics with postal play. At one time, he had 150 correspondence games going at once. 'That's for me,' I thought, as I simultaneously joined four postal chess clubs. I worked up to a hundred games; my pocket-money went on twopenny stamps and window envelopes, and I soon learnt the postal player's economy technique. This consists of using the same window envelope over and over again, until you have it plastered with stamps; then you stick your new stamp in the top left-hand corner, well out of reach of the franking machine. Thus it was that one of my gravest errors cost me nothing. I was paired with an opponent from an obscure corner of Yorkshire, and, reading that Keres used to experiment with unsound gambits, I decided to play the Spike Opening – *1.* P–KN4. This move was dismissed in *Modern Chess Openings* with a single footnote, which ended with White's ninth move P–QR3 and a verdict of a plus for Black. 'Why not a developing move instead of the useless *P–QR3*?' I asked. On my score-sheet, I wrote *1.* P–KN4 and gave the moves in the footnote as a conditional continuation which I was willing to play if my opponent agreed. Only instead of *P–QR3* as move 9, I gave *9. N–KB3* a developing move. My opponent accepted all my conditionals and replied *9.* .... B–QN5, pinning my queen, which was on QB3, against my king, which was on K1, a manoeuvre which, of course, *9.* P–QR3 was designed to stop.

Another grisly record which I intend to claim, is that of losing two games in two moves. This occurred in a simultaneous exhibition a few years ago at a City bank. I was casually strolling around, winning a pawn here, occupying a strong square there, with my thoughts partly on the coffee interval which was due in ten

minutes, when in reply to one of my moves my opponent triumphantly grabbed my unguarded queen. I promptly resigned, and in a state of shock, moved on to the next board, where I also placed my queen *en prise*. So if you ever see me give a display, resign a game, and stop for a few moments to congratulate my opponent, discuss his strategy, and tell him he should be promoted by his match captain, you can assume that the corner of my eye is fixed on my back rank and major pieces on the next board.

In many cases of really bad games, the major error we make is simply to sit down at the board at all. The shortest game I have ever lost in a serious match was to Peter Clarke in the London League, at a time when I had just lost the British Championship play-off to Penrose, was suffering from unrequited love, was moving house, and had the deadline for a book (which I'd hardly started) just a few weeks away. In the circumstances I now think I played rather well. The game went – with Clarke White – *1.* P – Q4, P – KN3; *2.* P – K4, B – N2. At this time I'd just discovered this defence, and was playing it at every opportunity. *3.* N – KB3, P – Q3; *4.* N – B3, B – N5; *5.* B – QB4. I now saw that White was threatening *B × P ch, K × B; N – N5 ch* followed by *Q × B*. What to do? The natural and best move for Black is *N – KB3*, but I calculated that then *P – K5* would win: if I exchanged pawns and moved the knight, then *B × P ch* as before. Now you, looking at your chessboard on a quiet Sunday afternoon, with your wife making the tea, your mortgage paid off, and no championships or chess books to bother about, of course see that after Black's *N – KB3*, White's *P – K5*, and the exchange of pawns, Black can simply swop queens with nothing to worry about. I, equally naturally, didn't notice this variation. In reply to 5. *B – QB4* (please note that Black's KN is still on its original square and White's centre pawns on Q4 and K4) I played *5.* .... P – K3. Clarke advanced in the centre with *6.* P – Q5. Now most of you would reply 6. .... *P – K4* shutting out White's bishop and avoiding all danger. I didn't. I took the pawn: *6.* .... P × P. Clarke looked rather pained, lifted his eyebrows, and played *7.* Q × P. This threatened *Q × P mate*. I saw that much, and retreated *7.* .... B – K3. *8.* Q × NP. Winning a pawn, you say? Not a bit of it. I didn't see that Black could now play .... *N – Q2*, gave up my rook for next to nothing, and resigned half a dozen moves later.

The chess howlers I've mentioned so far, stand out in my memory for their stupidity. Anyone who competes in international tournaments must nevertheless judge his failings to a large extent by the occasion. If you, as I did, overstep the time limit in a winning position in a world team championship, it's worse than if you do the same thing in a club match; and when this happened to me, the English selectors rightly took a dim view of it. If you go through my games at the Hastings tournament of 1962 you may well expect my greatest error to have occurred there. I missed a clear winning chance against the world champion, Botvinnik: I allowed Gligorić to mate me on the move in a drawn position: and, after playing twenty-three moves of theory, I got into time trouble against John Littlewood, overlooked a move which would have won two pieces, and was beaten. Yet in each of these games, I felt throughout that I was out of form, and in a state of mind where blunders could and did occur. It was different when I met the Austrian grandmaster Karl Robatsch in the last round. For one thing, Robatsch seemed much more discontented with himself and his play than I was. He'd arrived at Hastings suffering violently from toothache, and frequent visits to the dentist coincided with even more frequent defeats. I've never seen a chessmaster toast the New Year in champagne more gloomily. For another thing, I felt that he owed me a point for immortalizing him. When I drew attention in one of my openings books to the 'Robatsch Defence' 1. .... *P–KN3* and 2. .... *B–N2*, I didn't realize that it ought really to have been named after Kotov, who had contributed far more of the ideas: but 'Robatsch' has stuck. Finally, I knew that if I beat Robatsch, I would reach the international master norm for the tournament and would be half way to the title.

I felt in good form that day, sacrificed a pawn for a positional bind, and soon had a fierce king's-side attack. As my queen and rooks controlled the opening files, I didn't see a defence for my opponent. Here's the decisive position in which all the knights and bishops are off the board and only kings, queens, rooks, and pawns are left (Diagram 50).

Black's position looks terrific, and Robatsch was looking very fed up with himself. Had I played 1. .... *K–R1*, there would have been little hope for White. But it looked much easier than that, and I rapidly went *1.* .... P–N6. Robatsch stirred: was he going

to resign? He played *2.* P×P. My hand went out to recapture: as it did, I noticed what was going to happen: too late! I played *2.* .... R×NP. Would you have resigned as White thinking you were going to lose your queen? Robatsch didn't hesitate. For the

Barden (to play)

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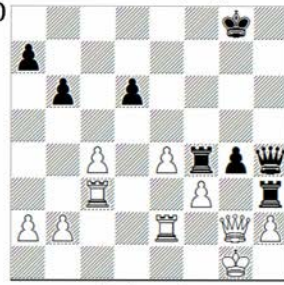

Robatsch

first time that week, he forgot his toothache, played *3.* Q×R ch, Q×Q ch; *4.* R–N2, got up from the table and left me to contemplate my gravest error. I exchanged off into a rook ending a pawn down, but resigned a few moves later.

Now you'll see my theory about chess blunders. The worst ones, those that stick in your memory for years afterwards, occur on the days when you're feeling in form and aren't expecting the chess gremlins to strike.

6. R. J. BROADBENT: MY FAVOURITE GAME

It's easy enough to pick out a favourite game if one is fond of dwelling upon the past. But, as it happens, that's an occupation I myself have reserved for extreme old age; until then, the present and the future are far more interesting. And in any case one's games are never completely satisfying. There's always some blemish in the best of them: a missed opportunity, a tactical inaccuracy – some flaw to rob one of whole-hearted enjoyment.

However, the game I now propose to discuss certainly gave me a deal of pleasure at the time I played it – way back in 1947. The occasion was a match between Britain and Czechoslovakia, and

the game lingers in my memory for one reason in particular. After a hard struggle, the tension was eased by a series of exchanges, and there came about the position given below. Now, although that position is on the face of it quite sterile, offering little scope – to either player, it proved possible to evolve an unusual kind of combination and thereby to open the door to all kinds of tactical chances. That's one of the delights of chess: a surprise may come at any moment. One is, of course, rather less delighted if the surprise proves to be an unpleasant one, but at least even that is stimulating (see Diagram 51).

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Black to move

It is Black's turn to play his twenty-third move, and the natural continuation would be *B – B4*, producing an evenly balanced position in which it is hard to see how either side can make any progress. But are there any other possibilities? Yes, perhaps the White rook at Q5 can be driven to a bad square. That is, in fact, the case, and it forms the basis of Black's plan. Instead of *B – B4* he plays *23.* .... P – QB3. Now the first point White has to note is that his rook cannot remain centrally situated. For if it retires to Q1, there will follow 24. .... *B* × *RP*; 25. *R* × *QP*, *B – B2*, attacking the White rook; and Black will pick up White's *KR* pawn. To be alert to that kind of opportunity, it's helpful to remind oneself frequently of the pawns which are unguarded; in this case, both of White's rook's pawns.

White's twenty-fourth move is *24.* R – KN5. He plays this quite happily, seeing that a further attack on his rook by *P – KR3* could be refuted by *R* × *NP ch.* Black's twenty-fourth move is *24*.....B – B4, to which White replies *25.* R – Q3. And here comes the second point

in Black's combination. He plays *25.* .... K–N2; and now stands ready to drive the White rook into obscurity. But there's a price to be paid for this operation – one pawn – and White proceeds to exact it. He plays *26.* P–QN4, and after Black's reply *26.* .... B–R2 he captures the Queen's pawn: *27.* R×QP.

The next few moves can, I think, be allowed to speak for themselves. Black's twenty-seventh, 27. .... B–K6; *28,* R–N4; P–KR4; *29.* R–R4, B–N4; *30.* R–R3, B–B5; *31.* R–Q3. Chess offers little scope for humour but after all these years I still find this frog marching of the White rook very amusing.

A position is now reached which had to be foreseen by Black when he embarked on his combinative plan eight moves earlier. It is seldom possible to calculate accurately that many moves ahead; to do so there has to be a pretty clear-cut continuation, with only a few alternatives to take into account. The normal limit, for me at any rate, is four or five moves ahead. White has an extra pawn, but his king's rook is penned in and, for the time being, more or less useless. It's going to be quite a job to bring it into active play again. The question is whether in the meantime Black can use his majority of effective pieces to win back a pawn and at the same time retain a clear advantage in position.

That question was beyond my power to settle conclusively by analysis, even at this point; it was still more impossible eight moves earlier. But it seemed pretty clear that Black, by advancing his pawn to QB4, could open a file for his rooks – either the queen's bishop file or the queen's rook's file. The rooks could therefore find a way into the enemy position, and that seemed highly likely, in my judgement, to yield a clear advantage.

Therefore Black now plays *31.* .... R–QB1 and there follows *32.* P–N3, B–N1; *33.* R–Q2, P–QB4. White's best continuation here is probably *P–N5,* with the idea of provoking a series of pawn exchanges. That would give him fewer weaklings to nurse. However, he plays *34.* B–Q5 and there follows *34.* .... P×P; *35.* P×P, R–B8 ch; *36.* K–K2, R–QN8. After this move White loses his QNP. And I can sum up the rest of the game by saying that after White's queen's knight's pawn had fallen he found himself unable, with a rook still out of play, to avoid further loss of material. In fact, he resigned nine moves later.

In conclusion I would just say this. We all like to back a certain

winner, and no one would hesitate to offer, say, a pawn, if he knew with mathematical certainty that it would pay dividends. But I suggest that it is much more interesting and satisfying to undertake such an operation when it has an element of uncertainty. One then has to rely ultimately on a general judgement of the possibilities, and it is just that which raises chess above the level of a mere exercise in calculation.

7. ROWENA BRUCE: MY FAVOURITE GAME

I suppose most chess-players have one particular game which will linger in their memory for a long time, and I also suppose that all of the sacrifices ever dreamed of the sacrifice of a queen is the most delightful. This game which I would like to discuss with you fulfils both these desires.

It was played six years ago, in a knock-out competition of the Plymouth Chess Club. It is a fairly short game and there will not be many comments until the twenty-second move. I was White, and for the time being I shall content myself by calling my opponent just 'Black'.

I commenced *1.* P – KB4. Bird's Opening – not perhaps played in the best circles, but *I* like it anyway. Black replied *1.* . . . . N – KB3.

Then comes . . .

2. P – K3	P – KN3
3. N – KB3	B – N2
4. P – Q4	O – O
5. B – Q3	P – QB4
6. P – QB3	P – QN3
7. O – O	B – N2
8. QN – Q2	P – Q3
9. P – KR3	QN – Q2
10. Q – K1	Q – B2
11. P – KN4	P – K4
12. BP × P	QP × P
13. Q – N3	

Putting an extra piece on the KP, and preventing Black from playing *P – K5*. So Black plays . . .

13.	N – Q4
14. N – K4	QR – K1
15. B – Q2	K – R1
16. Q – R4	N(Q4) – B3

Black smells trouble on his king's wing.

17. N(B3) – N5

Threatening to win a piece by $R \times N$. Black replies . . .

17.	B × N
18. B × B	KP × P

One pawn down.

19. B – Q5	P × KP

Two pawns down.

20. QR – K1	P × B

Might just as well give him the bishop also!

21. R × R	R × R

Now the twenty-second move. Any idea what it might be? (See Diagram 52.)

52

Mrs Bruce (White) to move

Yes! that's right – White's twenty-second move is Q × RP ch! Black's next three moves are forced.

22.	N × Q
23. N × BP ch	K – N1
24. N – K5 dis ch	K – R1
25. N × NP mate.	

Well – there it is – the sacrifice of a queen and the fitting together of the remaining pieces like some devil's jigsaw.

You will have noticed that I have not referred to my opponent by name, only as Black, but human nature being what it is I dare say you're dying to know just who Black is. Well, Black is my long-suffering husband! I was a bit reluctant to choose this particular game but, on the other hand, maybe it could be regarded as a kind of tribute. If he had not been such a capable and patient master all those years ago when he first started giving me chess lessons, this queen-sacrifice would never have occurred.

8. PETER CLARKE: MY FAVOURITE GAME

In the great A.V.R.O. Tournament, which was held in Holland in 1938, Botvinnik gained a magnificent victory over Capablanca. Having first outplayed his illustrious opponent strategically, he crowned his attack by a brilliant double-piece sacrifice. To my mind, this masterpiece is about as near as one can get to the perfect game of chess.

Unfortunately, such heights are not to be scaled by ordinary mortals. I myself have often won by superior strategy, and I have even sacrificed two pieces before now, but my opponent was certainly no Capablanca. Once the initial joy of success has passed, and you find that your adversary made not just one, but several, unforced errors, much of the real satisfaction is lost – or at least I think it is. But perhaps that is expecting too much, for chess is not yet an exact science to be solved by the simple application of mathematical rules. Chess is a fight, a contest in which every ounce of energy, of will-power, and even of emotion, must be expended if one is to win. The great players seem almost to lose themselves in the depth of their creative effort; most of us find difficulty in doing this, but when we do, the experience is an exhilarating one. For my favourite game, therefore, I have chosen one which stands out in my memory as the most thrilling and desperate battle I've ever engaged in.

The occasion was the Hastings Tournament of 1956–7, which I always think of with pleasure because I managed to finish level with grandmaster Szabó, well ahead of Alexander and Penrose.

My opponent was Bent Larsen, the young Danish grandmaster who only a couple of months before had made such a name for

himself in the Olympiad at Moscow; on the top board he had finished with the highest score, in front of world champion Botvinnik. It is safe to say that in those days, just before the rise of Tal, Larsen was one of the most feared players in the world. He was particularly noted for his fierce attacking play and his tremendous determination and fighting spirit.

It was the seventh round, and Larsen was challenging for the lead, having won his last four games off the reel; and as I had been playing well too, an interesting struggle was expected. The opening was of some theoretical importance with Larsen, as White, adopting his favourite line against my Yugoslav Variation of the King's Indian. I survived that easily enough, and tried to get him to weaken his king side by advancing his pawns; but this proved a misguided plan, and the net result was that I was beaten back on both sides of the board. Then, with a clear advantage, he began to make the old mistake of taking things too lightly; he mishandled his attack on the queen side, and before he knew where he was, I had launched a powerful counter-attack (see Diagram 53).

Clarke (to move)

53

Larsen

When this position was reached, neither of us had more than ten minutes left on his clock – that is less than a minute a move – so you can judge the situation was pretty tense. It is the events of those last twenty minutes that I am now going to describe to you. They are packed with incident and excitement, with the advantage swinging from one side to the other in alarming fashion; and if the chess isn't very accurate, it's real fighting stuff, with quarter being neither asked nor given.

From the diagrammed position I started the fun by playing *28.* . . . . N × P ch; and back came the reply *29.* Q × N.

That was absolutely correct, for had he played 29. *B × N* instead, I would have won by . . . *Q – N4 ch*; 30. *B – N2* (which is forced), *P – Q6*, and White's queen is cut off from the defence of his king, and the way is clear for Black to play . . . . *B – Q5 ch* as well. I replied *29.* . . . . Q × B; and Larsen, not wanting to keep on defending, sacrificed the exchange by *30.* R × B, P × R; *31.* Q × BP.

Now White is attacking the bishop and threatening *B – K4* followed by *Q – R7 mate*, so Black hasn't a moment to lose. I played *31.* . . . . Q – Q7; *32.* R – B1, Q – K6 ch.

This should have lost, whereas the equally obvious . . . *Q × KP* gave good winning chances; though even then after, for instance, 33. *Q – N5 ch, B – N2*; 34. *N – B5* the position is still very far from clear. Anyway, the game went on *33.* K – R1, Q – KN6; *34.* Q × P. Again it is Black's turn to feel worried. For White is threatening to play *R – KN1* and then move his bishop away. The best chance against this seems to be 34. . . . . *K – N2*, but with less than five minutes left for seven moves, I couldn't find a way through the complications. For example, 35. *B – Q5, P – B3*; 36. *N – B5, QR – K1*; 37. *N – K4*, etc., etc.

However, I did have another idea that I hoped might save the game. I played *34.* . . . . R × P, and, as I expected, Larsen hastily replied *35.* R – KN1.

Two or three weeks later, it was pointed out that *B – Q5* would have won at once; neither I nor Larsen saw it at the time.

Larsen's move also forces the win of material, as the following two near variations show: (1) if Black now plays 35. . . . . *R × P*, then 36. *B – B1* and then . . . . *R – R7 ch* is useless because of 37. *Q × R*, and variation (2) 35. . . . . *K – N2*; 36. *B – R3!, R – R8*; 37. *Q × B ch*, and again the Black queen is helpless.

But I still had one resource left and that was *35.* . . . . Q – R7 ch; *36.* Q × Q, B × Q.

It was very important that this attacked White's rook, else *B – Q5* discovered check would have won. There followed *37.* K × B, R × P.

This was my idea. Again White cannot give the discovered

check, and Black has only to win the QNP to draw. Larsen played: *38.* N – Q6.

But that is not the best. With *N – B5* he could have stopped the advance of my QP, after which he might have won. Still, like me, he only had a minute or two left. I replied: *38.* .... R – N7; *39.* P – N7, R – N1.

Another mistake; I could have drawn by . . . *P – Q6*, much as actually happened in the game, as we shall see. Larsen now triumphantly answered *40.* R – QB1; with the terrible threat of *R – B8 ch.* Black might just as well resign, it seemed, but at that moment, to cap it all, the flag on my clock fell! But that was far from being the end of the story. I looked unbelievingly at it. Surely, I had some time yet: and, indeed, it appeared that the flag had fallen nearly a minute too soon. I pointed it out to Bob Wade, the Tournament Controller, saying, 'It's fallen early.' He agreed: Larsen agreed. I was given forty-five seconds reprieve. I looked back at the board. There was only one hope – the QP. Twenty seconds to go. I pushed it forward. *40.* .... P – Q6.

Now I could relax, and for the first time I noticed what a crowd of onlookers there was. I began to study the position again, and I saw that there were definite chances of a draw. I got up from the board, and left Larsen to worry over his sealed move.

Analysis of the position during the adjournment showed that the draw was there all right. For instance, if 41. *R – B8 ch, K – R2*; 42. *R* × *R*, then .... *P – Q7*, and the pawn queens. In no line could we find a win for White.

When the game was resumed, Larsen's sealed move turned out to be *41.* R – Q1.

If he had played this one move earlier, there was nothing I could have done. But now the continuation was *41.* .... P – Q7; *42.* K – N3, K – B1.

Threatening to attack the N and drive it away. So Larsen moved it at once *43.* N – B5 and after my *43.* .... R(N1) × P; *44.* B × R, R × B; my plan had been achieved after all. The game was, of course, eventually drawn; because rook and N cannot win against a rook, except in certain rare positions. That was a fair result to an exciting and fluctuating struggle. When I look back on it, I think that this game, for all its faults, has given me more pleasure than any other I can remember.

9. MAX EUWE: MY FAVOURITE GAME

The following game was played between myself as White and the Argentine grandmaster Najdorf in the 1953 Candidates' Tournament in Zurich. It was played in the Ninth Round of that tournament. We shall not discuss the opening; but rather, immediately, take up the first critical position after *1.* P–Q4, N–KB3; *2.* P–QB4, P–KN3; *3.* P–KN3, B–N2; *4.* B–N2, O–O; *5.* N–QB3, P–B4; *6.* P–Q5, P–K4; *7.* B–N5, P–KR3; *8.* B×N, Q×B; *9.* P–Q6.

This is a sharp move. It is clear that the advanced pawn hampers the Black position, but at the same time the pawn may become weak – or even *will* become weak – since White has only a few possibilities of defending the pawn. An advantage of the text is that the diagonal of the White KB has become free and also White's Q5-square is now at the disposal of White's QN. The balance may be even. This in itself justifies the move. On the other hand, one might wonder why I should play such a sharp variation against an opponent like Najdorf, who is fond of such positions. The explanation lies in the fact that at that point in the tournament I was occupying one of the first places, and I had the feeling that I should take a calculated risk in order to keep pace with the other leaders. *9.* .... N–B3; *10.* P–K3, P–N3; *11.* B–Q5.

It is fortunate for White that he can leave his QP unprotected for one move. Black cannot take the QP because of 12. *B×P ch.* *11.* .... K–R1.

Black should have played this a move earlier, in order to prevent the White bishop from coming to the strong centre-square. *12.* N–K4, Q–Q1; *13.* P–KR4, P–B4; *14.* N–N5.

White has just succeeded in preventing Black from driving his knight back. *14.* .... B–N2 (see Diagram 54).

Naturally, Black cannot take the knight, because White's KR comes upon the scene. It now looks as though White could attain an advantage by winning the exchange: 15. *N–B7 ch*, *R×N*; 16. *B×R*, but this is just what Najdorf was hoping for. He would continue 16. .... *N–N5*; 17. *R–R2*, *Q–B3*; 18. *B–Q5*, *B×B*; 19. *P×B*, *P–K5*; and Black's position is overwhelming, with

possibilities such as . . . . *N*– *Q6* or . . . . *Q*×*NP*. White has no counter-play whatsoever.

Now back to the diagram position.

What should White play? His position is fine, but apparently he cannot do much as long as the Black pawn barrier exists. White therefore attacks the barrier by *15*. P– KN4, threatening 16. *P*×*P* and 17. *Q*– *R5*. Black replies *15*. . . . . P– K5. This opens the diagonal for his KB, but it has the disadvantage of giving White his KB4-square for his knight. The game continues *16*. N– K2, B×P; *17*. N– B4.

Najdorf

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Euwe

(Position after Black's *14*. . . . . B– N2)

A truly complicated position with many possibilities. The obvious threat is 18. *N*×*P ch*, followed by *P*×*P*, thus eliminating Black's pawn barrier. This is the kind of position in which the obviously good moves prove to be bad – and the reverse. As a Black player, one would reject 17. . . . . *B*×*R* after a very cursory examination, because then the White queen comes into the game with check, and *N*×*P* will be the direct consequence. The Black move 17. . . . . *Q*– *B3* makes a much sounder impression. This is what happened in the game, but analysis after the game shows that only 17. . . . . *B*×*R* would have given some possibility of saving the game. We will not discuss that line now. Let us look at the actual continuation: *17*. . . . . Q– B3; *18*. P×P.

Sacrificing a whole rook. *18*. . . . . B×R; *19*. N×P ch, K– N2; *20*. N×P, B– B6 ch; *21*. K– B1, Q×BP. Now the White knight cannot take the bishop on account of mate. *22*. N– B4.

White is not out for the exchange, but for the king. It is remark-

able that Black now has a rook plus, but his position is a dead loss. One must not think that this is a question of deep calculation. The maximum number of moves I saw ahead was three. For instance, in this position I only looked at my threat 23. *N–N3*, *Q–K4* (otherwise the queen is lost right away, by 24. *Q–N4* ch, etc.). It is not at all surprising that in a position like this one, White has at his disposal so many possibilities. All his pieces participate in the attack, and his light pieces control very important squares in the enemy territory. As already noted, one need not combine, but rather *just play*. If you should ask me whether during this game I had the feeling of being afraid that I would lose, because of my great lag in material, I could frankly answer, 'No.' In games like this, one has the feeling that everything must go of itself.

We continue: *22.* .... K–R1.

(Najdorf has seen very sharply that the only way to meet White's threat of *N–N3*, is to remove his king.)

23. N×B.

If we now count the pieces, we see that Black is only the exchange ahead, for which White has not only a pawn but a still overwhelming attack. *23.* .... QR–K1.

In order to prevent the knight from returning to the strong K4-square.

In the Argentine Tournament Book, Najdorf claims that he could have saved the game here by 23. .... *N–R4* and after 24. *R–N1* he gives 24. .... *K–R2*. But at the same time he indicates the beautiful variation 25. *Q–R1*, *B×B*; *26. QN×B*, *R–B2*; 27. *P–K4!*, *Q×P*; 28. *R–N7 ch*, *R×R*; *29. N–B6 ch*, etc.

We continue the game: *24.* QN–K2.

The knight goes to KN3 the other way round. *24.* .... R–KN1. It is peculiar to note that exchanges do not count in this game. *25.* P–R5.

This move strengthens the position and in certain cases enables White to play *N–N6*. *25.* .... R–N4; *26.* N–N3, R×N.

Practically forced. The exchange is lost after other moves as well, but as already noted, exchanges do not count in this game. *27.* P×R, R×P; *28.* K–B2, R–K1; *29.* R–K1 (Diagram 55).

Decisive. Black cannot prevent one of the heavy White pieces from penetrating, and then White's well-directed light pieces will

show up to their full advantage. If Black should now play *R– KB1*, White continues by *K– N1* and Black has no good defence against *N– N6 ch*. We continue: *29.* .... R × R; *30.* Q × R, K – N2.

Of course 30. .... *N– K4* would be refuted by 31. *Q × N ch. 31.* Q– K8.

The game is over. Black has only a few more checks: *31.* .... Q– B7 ch; *32.* K – N1, Q – Q8 ch; *33.* K – R2, Q – B7 ch; *34.* N – N2, Q – B4; *35.* Q – N8 ch, K – B3; *36.* Q – R8 ch, K – N4 (all forced); *37.* Q – N7 ch; and Black resigns.

Najdorf

55

Euwe

(Position after *29.* R – K1)

He cannot avoid mate in two: 37. .... *K × P*; 38. *B– B7 ch*, *Q × B*: 39. *P– N4 mate.*

10. MAX EUWE: MY GRAVEST ERROR

There are many different kinds of chess errors, but there is probably no very satisfactory method of classifying these errors with respect to their gravity.

There is, of course, the obvious error in which one loses material or overlooks mate. One might say: 'The more material the error causes a player to lose, the more serious the error.' By this criterion, putting one's queen *en prise* would constitute a very serious error. Likewise, overlooking mate in one could be a very grave error, especially if with the alternative move the opportunity to win the game disappeared, as it could. But mistakes of this kind are usually crass oversights rather than errors of judgement. I doubt that you would find an error of this type very interesting.

For a chess master, an obvious oversight is a matter of accident. Every master makes such oversights once in a great while, but his chances of making them are maybe one out of a thousand or even one out of ten thousand. A master makes from three to four thousand moves a year on an average, and among that many moves he is likely to make at least one serious blunder.

But accidental blunders are not particularly instructive. If Botvinnik's greatest error was leaving a knight *en prise* or overlooking a mate in three, it would not be very interesting to hear about it if the cause of the error could not be traced. One might just as well try to explain why a double six came up when two dice were thrown.

During my chess career, I have made quite a few oversights. In fact, I have probably made more silly blunders than any other world champion. Although I remember these errors very well, I am not going to tell you about any one of them here. The blunder I am going to speak of was caused by a sort of oversight, it is true, but it is interesting on the one hand by the indirect way it led to the loss of the game and on the other by the results that it had in my chess career.

It was in the Candidates' Tournament at Zurich in 1953. I was fifty-two years old then. I had not done very well in that year's tournaments nor in the immediately preceding ones, and this Candidates' was my last attempt to regain my place among the very top chess-players of the world. I had prepared myself thoroughly for the contest, and the early rounds of the tournament had gone very smoothly for me. I had won from both Kotov and Geller in wild combinative games. I was feeling like a newly born hero when, in the third round, I was seated opposite Smyslov. When one is in such a mood, everything succeeds. In our game, I had chosen an enterprising opening, and during the middle game I had sacrificed the exchange.

During this game, things were looking rosier than ever. While I was walking around the room, one of the contestants asked me: 'You are not going to win all your games, are you?' 'I don't think so,' I replied, 'but today's game seems to be going all right.'

Diagram 56 shows the position we had reached after twenty-seven moves.

I was playing White, and it was my move.

Obvious now is : 28. *Q– Q6.*

I looked at the consequences. The threat is 29. *Q– B6 ch* (and 30. *N×R*) or 29. *Q– B6 ch, K– N1*; 30. *B– R3* and 31. *B– K6 mate.*

If Black plays 28. .... *R– N3*, then White's answer is 29. *Q– K7* and 30. *N– B6.*

Furthermore, after 28. .... *QR– B1*, White continues 29. *Q– B6 ch, K– N1*; 30. *B– R3, Q– R3 ch*; 31. *Q×Q, N×Q*; 32. *N– B6 ch*, winning back the exchange with a sound pawn to the good.

It did not take me much time to see that after my 28. *Q– Q6*, Black's best procedure would be to exchange queens: 28. .... *Q– R3 ch*; 29. *Q×Q, N×Q*; 30. *N×R, R×N.*

Smyslov

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Euwe (to move)

I looked at this ending for a few minutes: a pawn up; bishop against knight. My prospects were excellent, but doubtless against a tough end-game player like Smyslov, there would still be some hard work to do.

This was my first appraisal of the position. Then I began to examine other moves, hoping to find something still better.

28. *Q– Q2*, seemed very solid, since it made it possible to maintain the knight on the outpost at Q7. Moves such as *R– Q1* and *B– R3* would strengthen the knight on its outpost and after that, I could perhaps continue the attack. On the other hand, I was the exchange down in return for one pawn. Against Smyslov this could lead to an unhappy result.

Only one pawn for the exchange? Couldn't I get more? I again looked at my first line and *calculated*: 28. *Q– Q6, Q– R3 ch*;

29. $Q \times Q$, $N \times Q$; 30. $N \times P$, threatening both 31. $N-B7$ *ch* (forking king and rook) and 31. $N-B6$ (two rooks). This looked fine. But Black could answer 31. .... $R-Q7$, which is rather troublesome. This variation was rather disappointing. So I returned to my 28. $Q-Q2$ line, and herein lay my grave error. *I quite* FORGOT *that in the first line with* 28. $Q-Q6$, $Q-R3$ *ch*; 29. $Q \times Q$, $N \times Q$ *I could regain the exchange by simply playing* $N \times R$. My analysis of $N \times P$ instead of $N \times R$ had so fascinated me that it had overshadowed and obliterated my original calculation.

Some five minutes later, I decided in favour of 28. $Q-Q2$ .... and lost the game in the long run.

This choice of the wrong line was very grave in its consequences. Having lost this game, I began losing others. My optimistic winning mood faded away. I lost my grip on the play and slowly dropped back in the tournament. I have never again participated in a Candidates' Tournament.

It is very rare that a player forgets the *outcome* of a variation he has already calculated correctly.

11. HARRY GOLOMBEK: MY FAVOURITE GAME

I think, in all honesty, I must choose a drawn game as my most interesting one. The game I have in mind was distinguished by the remarkable fact that both players were awarded a brilliancy prize, which must be a very rare occurrence indeed. The occasion was Budapest, 1952, one of the strongest international tournaments in which I've played – and an event containing an abundance of great players: the then world champion Botvinnik, Smyslov, Keres, Geller, Petrosian, Szabó, Barcza and others.

I remember that two of these were in particularly fine form at the time – Keres, who eventually won first prize and Geller who came second, half a point behind the winner. I was fortunate enough to draw with both of them, probably because I happened to strike the top of my form when due to meet them. In fact, with White against Keres I obtained a very powerful attack which he just managed to fend off by a highly ingenious defence.

A few rounds later I faced the formidable Geller. I had Black and the problem here was how to meet the powerful attacks which

were so characteristic of the Soviet grandmaster. He'd already demolished no less a person than the world champion Botvinnik with such an attack, and I wondered what the right policy would be for dealing with his onslaughts. The Cromwellian adage, 'Put your trust in God and keep your powder dry' – which might be translated into chess terms as 'rely upon the principles of sound development, and take whatever material is offered' – seemed to me the right plan; and how I followed it the game will show.

It started *1.* P–Q4, N–KB3; *2.* P–QB4, P–K3; *3.* N–QB3, B–N5; *4.* P–K3 (this quiet-looking move is the Rubinstein line against the Nimzowitsch Defence. It has become the standard line for White, and the idea reflects the methods of its great originator, Akiva Rubinstein. Before opening up the game, White builds up a central concentration of forces).

I replied to 4. *P–K3*, with *4.* .... P–B4; striking at the centre; and then came *5.* P–QR3, putting the question to the Black bishop. Now I could have played 5. .... *B×N ch*; and transposed to the Sämisch variation with the possible further continuation of 6. *P×B, P–QN3*; but this would have been very much Geller's home ground, and I'd seen him win many a game with this variation. So I decided to break fresh ground with *5.* .... P×P. This left Geller with a choice between 6. *P×B*, and 6. *P×P*. Well, *P×P* has its bright and dark side. The brightness lies in the possession of two bishops in a fairly open position and the dark lies in the variation 6. *P×P*, *B×N ch*; 7. *P×B*, *P–Q3*; when White's QB pawns are weak and open to attack.

So Geller chose *6.* P×B, and I replied *6.* .... P×N; and now came a fierce move that was typical Geller: instead of capturing the pawn, he offered me the pawn sacrifice of *7.* N–B3. As a matter of fact such a sacrifice is essential if White wishes to retain any sort of initiative since 7. *P×P* for White is met by 7. .... *P–Q4*; with a fine game for Black. The point of the sacrifice is that it gains a couple of developing tempi and also provides White's Q bishop with an ideal attacking line along the long diagonal.

Now I in turn was faced by a choice of lines: should I play the safe 7. .... *P–Q4*; 8. *P×P*, *O–O*; or should I accept the gambit? Rightly or wrongly, half-rightly as it turned out, I accepted the challenge and took the pawn with *7.* .... P×P.

Geller of course recaptured the pawn with *8.* B×P, to which I

replied *8.* .... P–Q4; he played *9.* P–B5, and now I think I tempted Fate a little too far with my next *9.* .... P–QN3. I was keen to counter-attack as soon as possible, but the trouble is that I was opening up the position while my own king was still in the centre, and in consequence running the most fearful risks. Safer and better was 9. .... *O–O*; the next little bit of play was both forcing and forced; after Black's 9. .... *P–QN3*; there came *10.* B–N5 ch, B–Q2; *11.* B×B ch, and, what might seem at first glance a rather peculiar method of recapture *11.* .... KN×B; but there's no other move; for if 11. .... *QN×B* 12. *P–B6* paralyses Black's game and 11. .... *Q×B* is no good because of 12. *P×P*.

The position obtaining after Black's eleventh move was a highly critical one and must be regarded as a turning-point in the game (see Diagram 57).

Golombek

57

Geller (to move)

If you look at it a moment you'll see the pattern of future events. Black's king side is open to attack and under pressure from the bishop; but White's own queen side is in grave danger. Geller had a lot to think about here; if he plays 12. *B×P*, there comes 12. .... *R–N1*, followed by Black's 13. .... *P×P* when Black has very much the upper hand. So therefore he must spend a move making things safe on his Q side before proceeding with the K-side attack. He played *12.* Q–B2, and afterwards the Russian grandmaster Ragosin, who was watching the game, suggested 12. *Q–R4*, as being better. Why, you will soon see.

It was here that I had a most colossal think, lasting over half an hour. White's immediate threats are clear; they are *B×P* and,

still worse, *P–B6*, when Black's QN is buried alive. It was borne in on me that only the most violent counter-attack would save me here, and that it was essential to get my Q-side pieces developed. If my Q-side pieces remained at home, I would in effect be giving Geller the odds of knight and rook, and my game would obviously be hopeless. So my QN must come out; but I then observed that in the meantime my K side would be cut to ribbons. So I set to work and elaborated the combination that started with my sixteenth move and ended with the end of the game.

I played *12.* .... N–QB3; and there followed *13.* B×P, N×NP; *14.* Q–N1, R–KN1; 14. .... *N×P* was tempting since if 15. *Q×N*, *N–Q6 ch*; winning the queen, but White quietly plays 15. *O–O*, when Black is quite lost.

Now it was Geller's turn to indulge in deep thought; and by the time his next move had been made, he had more than caught me up on the clock. He played *15.* P–B6, to divert my knight from N5; and from then on our moves followed one after another with machine-gun rapidity. We were playing in a theatre and our games were demonstrated on big wall-boards. So quickly did we play that the demonstrator was left hopelessly behind and he had to catch up with us at the end when the game was finished.

I played *15.* .... N×P; and White, as anticipated, replied *16.* Q×RP, and then came the surprise move I'd prepared four moves earlier: *16.* .... N–B3; it implied giving up both my rooks so as to gain time to get at the opposing king.

The game went on *17.* B×N, Q×B; *18.* Q×R ch, K–Q2; note that my king must go to Q2; if instead 18. .... *K–K2*; 19. *Q–N5*, exchanging queens and winning at once.

The play that followed was very entertaining: *19.* N–K5 ch, N×N; and not 19. .... *Q×N*; because of 20. *Q×P ch.*

So there came 19. .... *N×N*; *20.* Q×R, when Black was left with only one knight against White's two rooks. The amusing point of the whole combination is that in order to keep it sound, Black must now sacrifice the remaining knight.

I played *20.* .... N–B6 ch; *21.* P×N, Q×R ch; *22.* K–K2, Q–N7 ch; whereupon Geller with a cheerful grin shook me by the hand, the game being drawn by perpetual check, after 23. *K–B1*, *Q–N8 ch*; 24. *K–N2*, *Q–N3 ch*; 25. *K–R3*, *Q–R4 ch*; and so on.

I hope you'll agree with me in finding the game interesting; it certainly was one of the most exciting I've ever played.

12. HARRY GOLOMBEK: MY GRAVEST ERROR

My gravest error! The very words have a funereal sound; and I must confess that, when it was first suggested that I should participate in this sad series, I viewed it all with the utmost suspicion. What had he heard about my play, that he should deem me a fit subject for such a talk; did he subscribe to the often-voiced criticism that I had made an error in ever playing chess at all? Had he in mind the hideous mistake I perpetrated against Prins in the last Anglo-Dutch match, or was he thinking of my game against *X* or *Y* or *Z* – the letters of our alphabet are too few for my purpose. I began to get a little angry at the thought of the contempt which this all showed for my play.

And then I reflected how justified it was. In the earlier part of my chess career in particular I was much addicted to the making of blunders. Errors appeared to fall as thick as autumnal leaves in Vallombrosa and the winning of my won games seemed to present an almost insoluble problem. So often when I'd built up a decisive attack I would spoil it all by some egregious blunder. Oh how I longed to be able to play like Capablanca. It was not his genius that I emulated – that I knew was beyond my reach – but I yearned to discover the secret of his freedom from error. I imagine that he committed fewer mistakes in his games than any other great master. Some years ago, the Hungarians published his games in two volumes. The first, a large and bulky work, contained his won and drawn games. The second, devoted to his lost games, was a tiny volume containing some thirty pages. The point about this was that the rare occasions on which Capablanca did lose were mostly due to blunders – I suppose confidence sometimes made him careless. Still, these blunders were so exceptional that Znosko-Borovsky thought it worthwhile to write a series of articles in a French chess magazine on them – I think he found ten. Reacting to this, Capablanca is reported to have said he wanted to return good for evil and publish some articles on the ten soundest games of Znosko-Borovsky, but was thwarted by an inability to discover ten sound games by that master.

I see I'm drifting away from my own play, possibly through a subconscious desire to avoid opening old wounds, but perhaps it would be best to lance them and let the poison out. What sort of blunder constituted my gravest error? Not, I think the faulty combination of sacrificing my bishop by *B × RP ch*, followed by *N– N5 ch* without observing that my opponent could reply *Q × N*, as happened in a London League match before the Second World War. No, that would be too humdrum. More promising, and graver in its material effects, was an error I committed when leading in the British Championship at Yarmouth in 1935. In the penultimate round I met Harold Saunders, a player whom I had beaten resoundingly on the three previous occasions when we had met. Now I chose to make a nice combination against him involving a piece sacrifice and overlooking that I had a pawn on Q5 that blocked the long diagonal of my KB. That cost me the title.

In similar vein was a beautiful combination, six moves long, that I made in my first London Boys' Championship. The opening move was a striking queen sacrifice, after which five more moves, including the further sacrifice of a rook, would lead to mate. Unfortunately for me, my opponent took off my queen with *check*, a trifling additional circumstance that prevented me from playing my next intended five moves.

But I suppose these are all run-of-the-mill errors and I must look further for more distinguished mistakes. What about unjustified resignation? There was the ending I resigned against Paul Keres at Margate, 1938, just when I had in fact attained a drawn position. Similarly, there was a game I played in the first round of the 1948 Karlovy Vary International Tournament against the Czechoslovak master, Podgorny. When adjournment time came I decided to resign. My opponent, with great chivalry, told me not to be overprecipitate but to wait till the morning so as to consider the position with a fresh mind, since he knew I'd been travelling all day and was tired; but I was adamant and insisted on resigning. I spent the rest of the tournament trying in vain to discover why I had resigned a perfectly good position.

No, these mistakes won't fit the bill; they come more under the heading of errors of judgement and as such lack the quintessential purity of the colossal error that sends an icy shudder down one's spine. More in this class was an ending I once had against the

Canadian champion, Yanofsky. On the sixty-second move I had an immense think during which I worked out a line, twenty-nine moves long, that led to a certain draw. Everything went exactly as planned and the drawing position was reached. Then, on the ninety-second move, in my brain-weariness, I committed an error that lost almost off-hand. Such an incident seems grave enough for this essay; however, in order to do it full justice I feel I would have to go through the whole ninety-two moves. So I must turn to something shorter, a sweet and sour incident that will always remain in my memory and rankles even now, almost thirty years after its occurrence. This was at my first international team tournament, at Warsaw in 1935. We were playing Rumania, at that time a most undistinguished side. To quote the contemporary report in the *British Chess Magazine* by the late A. J. Mackenzie:

> It was hoped the British team would make a good score against Rumania, who were seventeenth in the table. However, it was not to be. Sir George Thomas left on a mate on the move when going well, and Golombek, after working up a remarkably fine winning combination, chose the wrong line in the middle of it and fell into a trap himself.

This was how the game went. I had White and my opponent was one T. Popa. I played an English Opening.

1. P–QB4, N–KB3; *2.* N–QB3, P–K4; *3.* N–B3, N–B3; *4.* P–Q4, P×P; *5.* N×P, P–Q3; this is an indifferent move since it weakens him on the White squares – which is just what the first player wants in the English. Much the best move here is *5. .... B–N5.* I now continually increased the pressure on the QB6 square with *6.* N×N, P×N; *7.* P–KN3, B–K2; *8.* B–N2, Q–Q2; 9. Q–R4. I should observe here that Mackenzie, in publishing this game in his *British Chess Magazine* report, made me play here 9. *Q–Q4*, a purposeless and indeed mysterious-looking move that deprived my ensuing play of much of its point and *raison d'être*, as far as the subsequent reader was concerned. I was mildly irritated to find that he was followed in this mistake by other writers, such as, for example, Reinfeld in his book of the tournament. At least this is a mistake I can rectify after such a long interval.

In reply to my *Q–R4* Black played the forced *9. .... B–N2*; and the game continued *10.* O–O, O–O; *11.* R–Q1, KR–Q1; *12.* B–N5, Q–K1; and not *P–KR3* as Reinfeld recommends in

the tournament book I've already mentioned. He has overlooked that then would come 13. *B*×*N*, *B*×*B*; 14. *N*–*K4*, *B*–*K2* (he can't play 14. . . . . *B*×*P*; on account of 15. *QR*–*N1*); so 15. *N*–*B5*, *Q*–*B1*; 16. *N*×*B*, *Q*×*N*; *17*. *B*×*P*, and White wins.

Anyway, Popa saw this even if Reinfeld didn't, and, after he had played his queen away from the hidden attack of White's rook by 12. . . . . *Q*–*K1*; the game went on *13*. R–Q3, N–Q2; *14*. B×B, Q×B; *15*. R–K3, Q–B1; *16*. Q–R5. Black had set a trap here; for, if instead of the queen move White had played 16. *B*×*P*, he loses a piece after 16. . . . . *N*–*N3*; 17. *Q*–*N5*, *P*–*QR3*. In the game itself Black played *16*. . . . . N–N3; and seemed to be on the way to relieving his position after *17*. P–N3, R–K1; *18*. R×R, Q×R; *19*. R–Q1, Q–Q2; but now White's pieces mass themselves on the king side so as to force a crushing attack against the enemy king. *20*. N–K4, Q–K3; the queen must move again, since White was threatening *N*–*B5* followed by *N*×*B* and *P*–*B5*.

So *21*. R–Q3, P–KR3; *22*. R–K3, Q–Q2; again White was threatening *N*–*B5*. *23*. Q–KR5, R–KB1; and now there comes a sacrifice that should have won. *24*. N–B6 ch, P×N; *25*. B–R3, Q–Q1; *26*. R–K4, P–KB4; *27*. B×P (see Diagram 58).

Popa

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Golombek

A terrible error, this; instead I should have played 27. *Q*×*RP*, which forces a quick win in all variations. If for example Black plays 27. . . . . *B*–*B1*; then 28. *R*–*R4*, or if 27. . . . . *P*×*R*; 28. *B*–*B5*, *R*–*K1*; 29. *B*–*R7 ch*, *K*–*R1*; 30. *B*–*N6* dis ch, *K*–*N1*; 31. *Q*–*R7 ch*, and mates next move.

After the move I actually played, 27. $B \times P$, there is a tragi-comic finish. *27.* . . . . Q–B3; *28.* R–N4 ch, K–R1; *29.* B–N6, Q×P ch; whereupon White resigns. I doubt whether I shall ever make a graver error than this – and yet one never knows. Heine was right: 'It is an old, old story, and yet it remains ever new; and every time it happens, one's heart breaks into two.'

13. MICHAEL HAYGARTH: MY FAVOURITE GAME

WHITE:	BLACK:
E. HAMILTON	M. HAYGARTH
1. P–K4	P–K4
2. N–KB3	N–QB3
3. B–N5	P–QR3
4. B–R4	N–B3
5. O–O	B–K2
6. R–K1	P–QN4
7. B–N3	P–Q3
8. P–B3	O–O
9. P–KR3	N–QR4
10. B–B2	P–B4
11. P–Q4	Q–B2
12. QN–Q2	B–Q2
13. P–Q5	P–B5
14. N–B1	N–N2
15. B–K3	N–B4
16. B×N	Q×B
17. N–K3	P–QR4
18. Q–K2	KR–B1
19. P–R3	QR–N1
20. P–KN4	P–N3
21. N–Q2	N–K1
22. N(Q2)–B1	B–N4
23. N–N3	B–B5
24. K–N2	K–N2
25. K–B3	N–B3
26. K–N2	R–KR1

27. P – QR4	P – R4
28. P – B3	P × KNP
29. KRP × P	P × QRP

30. N × P (see Diagram 59)

Haygarth

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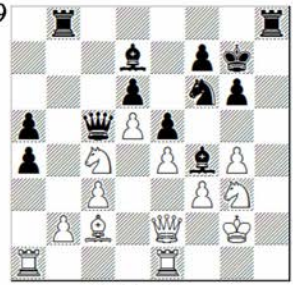

E. Hamilton

30.	N × NP
31. P × N	B × KNP
32. Q × B	R – R7 ch
33. K × R	Q – B7 ch
34. K – R3	R – R1 ch

and White resigned. This game was played in an inter-county match in 1956.

14. C. KOTTNAUER: MY FAVOURITE GAME (1962)

All games, like books, have their stories. Stories which usually remain unknown to the general reader-player, to whom only the objective content, the outward side of the game, is available.

And yet the hidden background, the human side of chess, is – in my opinion – at least as interesting as the data recorded on the score-sheet and certainly just as important when it comes to the result.

Unfortunately, professional discretion and the considerable vanity in which chess-players are not different from any other artists make it an unwritten rule to keep for oneself many truths

about one's own performances if they are less flattering and, particularly, if their disclosure would deprive a master of some prestige in the eyes of the presumably less noble chess crowd. That's why one often has to take the comments to many games with a pinch of salt – a quarter of a pound or so.

Well, for once, I'll try to break that rule.

It does not make any difference that the game I am going to use for this exercise happens to be the one I like most, my favourite game.

The place is Prague. The time February 1946.

The event: match between Prague and Moscow; teams of six players.

This is the fourth round. I am White. My adversary is the redoubtable grandmaster Kotov (who, at that time, was in his top form; see Diagram 60).

Kotov

60

Kottnauer (to move)

The diagram shows the position reached after the fifteenth move of Black: *N– QB4*.

The psychological situation, a very important factor, is roughly this:

In the first round, after anxiously careful defence, I lost an even game to Alatortsev. That infuriated me, made me choose a controversial variation against Grandmaster Smyslov in the next round, and score a good point. In the third round I saved half a point from an apparently lost position (analysed, of course, after the adjournment by the whole Soviet team) against Grandmaster Bondarevsky, in a dramatic ending.

So, now I am full of self-confidence.

It is worse for Kotov. He is the champion. He has not much to win but a great deal to lose. Like the whole team, he plays abroad for the first time. The publicity given in Russia to this first after-war match is enormous. He knows that I am after his scalp – and he is Black.

Still, his last move was very sharp, in accordance with his style, and recommended by up-to-date theory.

(And may I add, perhaps, that the Meran Variation of the queen's gambit is one of the most deeply explored openings, but, despite that, still full of possibilities for experimenting on both sides.)

My next move was made without much thinking, in spite of its apparent audacity, *16.* B×RP ch.

In sacrificing the bishop I relied, in the first place, on the current theoretical recipes, rather vaguely registered in my memory.

In the second place, even a better study of the position would not have affected the final choice. The point is, that if White wants to play a different system, he must not lose time by 15. *Q– K2*, but play at once 15. *B– KB4.*

A well-known mistake would be, of course, 16. *B×NP* because of 16. .... *P– Q6!* 17. *B×P, N×B*; 18. *Q×N, B– R3* - winning the exchange.

Back to the game. Black takes *16.* .... K×B; *17.* N– N5 ch, K– N3.

The retreat to N1 would give White an irresistible attack after 18. *Q– R5, R– K1*; 19. *Q×BP ch, K– R1*; 20. *B– B4!*

18. Q– N4, P– B4; *19.* Q– N3, K– B3.

All moves up to this were made quickly by both players, and rather mechanically by White, that is, myself.

However, after the last move of Black I realized, to my horror, that I was not sure how to continue. Apart from that, I had an uncanny feeling that I had fallen into a prepared variation.

Returning to the board from a small walk I asked, in passing by, the captain of the Prague team, who was watching the game with a worried face, whether he knew what White has to do after 19. .... *K– B3.* The reply was anything but encouraging. He knew even less about the variation than myself and suggested something like giving check at KR7 with the knight and taking the

rook. Neither my question, nor his advice I took, of course, seriously.

The comments of kibitzers are usually heard, but rarely accepted.

The morality of discussing the game with a third person I'll leave, for this time, without comment.

So, after all, I had to start thinking.

First, I rejected the continuation 20. *Q – R4* which I recognized, after a while, as theoretically recommended and leading to a perpetual check after the anticipated 20. .... *R – R1*; 21. *N – R7 ch*, *K – N3*; 22. *Q – N5 ch*, *K × N*; 23. *Q – R5 ch*, *K – N1*; 24. *Q – K8 ch* – and so on.

One does not like, being White, to achieve a mere draw from an aggressive opening. Also, I had some suspicions about a possible improvement of this variation by Black, who could – maybe, I thought – ignore the check.

I discovered only much later how right my instinct was.

After 20. *Q – R4* Black had prepared a very promising retort suggested by Keres: *P – K4*.

For fully forty-five minutes I evaluated and revaluated the position and, finally, decided to burn all my bridges behind me and to throw all my forces in to the attack against the Black king. And so I moved: *20.* B – B4!

I am still pleased, after sixteen years, to think that since that time this move has become a part of the theory of this opening.

It looks simple and rather obvious today, does it not?

White threatens the terrible check at K5 and Kotov replied – no longer so quickly – *20.* .... K – K2.

There followed a move which shook Black and made him think for some twenty minutes: *21.* QR – B1.

This and the following move had no precise meaning and, most certainly, I did not envisage the final combination at this stage.

Why should I? The possible replies of Black are far too many, so why not let *him* worry about it? White can be satisfied that his moves follow sound general principles, bring the crushing power of the rooks into the battle and make it impossible for Black to consolidate his position.

I was not more worried about my queen's flank, than about the sacrificed piece – *or was I?* – I still remember how relieved I felt

when Black did not dare to take the queen's rook pawn. I do not deny it: there was anxiety in my gambler's heart.

The obvious fear of the adversary increased, naturally, my self-confidence.

After Black's *21.* .... R – R2, with the intention to protect the seventh rank, White plays *22.* KR – K1, and brings the position to the point of explosion.

What has Black to do? He played a move which seemed to be and probably was just as good or bad as any other: *22.* .... B – Q2.

But now I saw in a flash the final break-through in its full clarity – with the exception of a small flaw. Never mind that. I thought, with the optimism of the attacker, that something must be in the position in any case. *23.* P – QN4!, N – R3.

Nobody, neither Black nor the later commentators, noticed that there was a stronger move at Black's disposal. This was 23. .... *N – R5.* Even this move is unsatisfactory, if White conducts the attack in the right way. But there were complications and possible pitfalls in it. I'll come back to it later.

Now, the final assault begins: *24.* N × KP, B × N; *25.* Q × B ch, R – B2; *26.* B – N5 ch, K – Q2.

All forced. And now the quiet, problem-like, key move: *27.* Q – R8!

What a pity that, this being my own game, I can't call it a beauty. But let me admit that, while my heart was still beating heavily, I felt a shameless pleasure in seeing my fine opponent's ears and neck turning deep red. An unmistakable sign of the shock, when the approaching end is recognized. How often I had to feel it myself and how often will?

Black did – more or less automatically – another unnecessary move: *27.* .... Q – N1; *28.* Q × QP ch, and Black resigned.

There was no defence for him, as you can easily find.

Going quickly back to the possible *N – R5* on the twenty-third move of Black, this is what most likely would have happened (see Diagram 61).

24. *N × KP, B × N*; 25. *Q × B ch, R – B2*; 26. *B – N5 ch, K – Q2*; 27. *Q – R8.* All as in the actual game, and now 27. .... *N – B6!*

Afterwards I could find only one narrow way: 28. *R × B, Q × R*; 29. *Q × QP ch, K – B1*; 30. *R × N ch, R(R2) – B2*; 31. *R × R ch,*

$R \times R$; 32. $P-KR4$, and White should easily win the ending.

Here ends the story of my favourite game.

Without too much subtlety in it, it is a good example of power-play in chess.

61

Maybe, that's why I like it most.

15. C. KOTTNAUER: MY GRAVEST ERROR

There does not seem to be any objective yardstick for measuring the degree of gravity of an error. So I think we are likely to come to the conclusion that the gravest error is the one that happens to hurt us most – for a variety of reasons. Such an error will probably involve a mixture of a serious technical blunder (with resulting injuries like a lost high prize, failure to qualify and, sometimes, even a temporarily shattered self-confidence).

I can trace my gravest error back to 1946, to Groningen, a university town in the north of Holland. There, during the late summer, took place the first great post-war tournament. The participants included eleven grandmasters and nine international masters, headed by the world champion Botvinnik. It was my first really strong international contest.

That year started for me well, with victories over Smyslov, Kotov, and Simagin in Prague, and over Levenfish in Leningrad. So I was received in Holland with a certain respect – very flattering – which I was firmly decided to justify. (That this was an illusion of very short duration is another matter.)

In the first round I had a stroke of luck when the veteran grandmaster Bernstein, instead of exploiting an odd pawn's advantage, let himself be driven into a mating network. His post-mortem comment: '*Haben Sie einen Idioten gesehen? Das bin ich!*',* filled my heart with merciless joy.

Then the second round came.

The adversary this time was a real heavyweight: Dr Max Euwe, the former world champion and several times champion of Holland. A man who has always been the star, the favourite, the symbol, of Dutch chess.

Undoubtedly, he was a considerable obstacle. Strangely enough, if I recollect my feelings correctly, although aware of all this I was not over-impressed. Had I not already tasted the blood of the Russian dragons? Naïve impertinence, you may say, or, in the teasing style which one uses during friendly games: 'It is all right for you to have no worries – you simply have no idea what it is all about!'

Neither had I.

The game began.

I was White, and chose the English Opening.

1. P–QB4, P–K4; *2.* N–QB3, N–KB3; *3.* N–KB3, N–QB3.

This is the four knights variation, and I tried the open system: *4.* P–Q4, which I knew rather well and had used before, mostly with success. The variation is quite safe for Black if followed up correctly. But there is hidden in it a little subvariation which has a dangerous sting for the uninitiated, and which was not much known at that time. A few years before Groningen I managed to score with it twice in a lightning manner.

Although I could not seriously believe that the former world champion would not be aware of it, I was playing with the thrilling thought that he *might* not. This idea kept persistently coming back, and with it a feeling of mounting excitement and tension.

Black takes *4.* . . . . P×P; *5.* KN×P and Black pins the queen's knight with *5.* . . . . B–QN5; which is probably the best reply. White counters with a similar pin of the king's knight *6.* B–KN5 and Black, without much hesitation, takes *6.* . . . . B×N ch.

This move is quite logical and in line with Black's strategy: a

* 'Did you ever meet a perfect fool? That's me!'

bishop is given for the smashed pawns on White's queen's flank. Nevertheless, it is considered advisable to wait a little with this capture and to play first either 6. .... *P– KR3* or 6. .... *N– K4*. As we know, it is usually preferable not to reveal one's plans too early – if it can be avoided.

To me it was, however, much more important that Black was still on the potentially dangerous path which leads to the mentioned subvariation. His next move was strategically decisive. After my re-capture 7. P×B, black should insert the careful 7. .... *P– KR3* before he continues with the thematic *N– K4*.

This is now an exciting moment.

Euwe has been thinking hard for some time. Finally he is lifting the hand! Which piece is he going to touch?

What a delight! He is moving the queen's knight and plays 7. .... QN– K4.

This move is not precise! Now I can use my secret weapon! 8. P– KB4!

But here I could feel my heart throb in my throat. I do not remember exactly my thought, but it must have been something like: Please take the pawn at QB4, and let's call it a day (see Diagram 62).

Euwe (to move)

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Kottnauer

The dramatic sequel would be: 8. .... *N×P*; 9. *P– K4!*; and the double threat *B×N* and *P– K5* drives Black into the fatally logical continuation 9. .... *N– K6*; 10. *Q– K2*, *N×B*; when White simply ignores the knight (trapped anyway) and plays

11. *P– K5* with a decisive attack. This is the point of the combination.

For example my game against Holas at Zlin, 1945, was quickly over after 11. .... *O– O*; 12. *N– B5!!* and this knight was later sacrificed at *KN7*, forcing a speedy win.

However, to my slight disappointment, Black played *8.* .... N– KN3. The old fox must have smelt the trap!

For a while I was blaming myself for having played 8. *P– KB4* too quickly. I had carried it out perhaps with too much confidence, and scared him off. (I know players who, in a similar situation, although they know their variation backwards and forwards, count mentally to one hundred and even sit on their hands before they casually produce the trap-setting move.)

Never mind. I forced myself to calm – at least on the outside.

The game is still very advantageous for White. The knight at KN3 is very badly placed as the next move reveals: *9.* P– KN3.

This continuation also demonstrates that there is more in White's system than a mere tactical trap and bluff.

White has command of space, his pieces are more actively placed, and his king's bishop will annoyingly press along the long White diagonal. Black now must remove the unpleasant pin of his king's knight; and the next few moves are easy to understand: *9.* .... P– KR3; *10.* B×N, Q×B; *11.* B– N2, O – O; *12.* O– O, P– Q3; 13. R– QN1.

The pressure against QN7 is increased, and Black's queen's bishop is tied to its protection. Again the next three moves are self-explanatory: *13.* .... P– QB3; *14.* Q– Q2, R– K1; *15.* P– K4, N– KB1.

The manoeuvres of the knight require precious time, and after *16.* KR– K1, White's position is overwhelming.

Black's forces cannot be properly developed, and Euwe was visibly worried when he made his next move: *16.* .... N– Q2. The idea is to bring this knight to Black's QB4.

For this he is given no time, after White's reply *17.* N– B5!

Black is now not only strategically outplayed but, in addition, is losing at least a pawn.

So, the variation has succeeded after all!

But this was not enough (see Diagram 63).

I could dimly see the outline of an elegant and decisive com-

bination. I was going to get not only an extra pawn, but a passed pawn! The combination involved the sacrifice of a piece. Should Black accept it, I won at once. It went like this, in my mind: after the expected 17. .... *P– Q4*, White takes 18. *BP×P, P×P*; and

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now 19. *P×P! R×R ch*; 20. *R×R* and if *Q×N*, then 21. *R– K8 ch, N– B1* (or *K– R2*; 22. *B– K4*, winning the queen); 22. *R×N ch!! K×R*; 23. *Q– Q8 mate*!

Here I have developed quickly a sort of winning-complex. The second tournament point against a grandmaster was on the way, and obtained in an incisive style! I was also impatient. Come on, *P– Q4* . . . This duly came: *17.* .... P– Q4.

He had nothing else, anyway.

The obvious combination follows, without the slightest hesitation: *18.* BP×P, P×P; *19.* P×P, according to the plan. Here, of course, 19. *Q×P, N– N3*; 20. *Q– Q4* would have given me a sound pawn in an excellent position.

It now comes *19.* .... R×R ch; *20.* R×R, and to my pleasant surprise the unfortunate Black is really taking the knight *20.* .... Q×N.

I can't believe it. It is all over. Let's give him the finishing stroke. *21.* R– K8 ch, N– B1.

Now should come the point, 22. *R×N ch*, and *Q– Q8 mate.*

But what is this??

(I am not going to repeat my international cursing.)

The whole combination was a complete *fata morgana.*

Have I had a black-out? Am I still sane? One could doubt it.

The queen's file is blocked by my own pawn!

Explanations are useless, and the last ten or twelve moves were irrelevant. I went through the remainder of the game as if through a dream. My resignation on the thirty-first move was, of course, inevitable.

This is the inside story of a game that a reader would be looking for in vain in the Groningen book.

16. ELAINE PRITCHARD: MY FAVOURITE GAME (1960)

The short game I have chosen is among my favourites. It does lack some of the excitement of the hard-fought and complicated struggle which I like best, but has, as its virtues, simplicity and directness. For me, this rather one-sided encounter provided a boost for morale at a critical stage in an important tournament. Everything went right; no setbacks, no bad moments. Almost without any conscious effort the game was won; and with it a valuable point. It just happened that way.

My opponent, Signora Benini from Florence, was not, perhaps, one of the strongest competitors in the 1957 Ladies' World Championship Zonal, but she had some good wins to her credit, the reward of spirited play. If I understand Herb Elliot, the world's greatest miler, correctly, he suggests that to succeed during a contest one must hate the opposition. I think this would be difficult to do during a game of chess, if the opponent were as gracious as Signora Benini, sitting only a handshake away from me. Incidentally, when I remember my innumerable games against my husband, it does seem that we are capable of some mutual dislike across the board; for they are always turbulent, and never a family draw among them.

To return to the game in Venice. I was Black, and faced an English Opening. *1.* P–QB4, P–K4; *2.* N–QB3, N–KB3; *3.* P–Q3, P–Q4; *4.* P×P, N×P; *5.* N–B3, QN–B3; *6.* P–KN3, B–K2; *7.* N–B2, B–K3; *8.* N×N; this was an unexpected move which seemed to give me the better position in the centre. I now recaptured with *8.* .... B×N; *9.* O–O, O–O; *10.* B–K3, and I decided on *10.* .... P–B4 since, although I was the second player, there seemed no reason not to take the

initiative. I was surprised at my opponent's passive play, and began to wonder if she had anything up her sleeve. White's eleventh move was then Q– B1; this prevented an immediate *P– B5* for Black and prepared to play *B– QB5*. I now found *11.* .... Q– Q3 – a happy move which seemed to do just about everything.

12. P– QR3; this move did not turn out well, and gave my knight wonderful scope on the queen's side. From now on, White became more and more cramped – just managing to 'follow suit' but never taking a trick. Black went *12.* .... N– R4 – the knight had spotted a hole. *13.* Q– B3, N– N6 – no fear now of any counter-attack on the queen's side by *P– QN4*. *14.* QR– Q1, P– B5 – forcing back the bishop. *15.* B– B1, B– KB3 – threatening, of course, *P– K5*. White got over this with *16.* N– K1, N– Q5 – it was strange that of all her pieces, fallen back on the defensive, none defended the unmoved king's pawn. *17.* B × B ch, Q × B; this added mate-on-the-move to the other threats. *18.* R– Q2, P × P; this made a line-clearance so that the White rook on *Q2* could be attacked by the Black bishop. *19.* RP × P, B– N4. White cannot move the rook, so played *20.* P– K3 (see Diagram 64).

Mrs Pritchard

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Signora Benini

With White's position so cramped, there just had to be a simple winning combination, and I played *20.* .... B × P. Now of course if White had played 21. *R– Q1*, there was the simple 21. .... *N– K7 ch*, winning at least the queen. As it was, the game went *21.* P × B; and after Black's *21.* .... R × R ch, Signora Benini resigned; for she saw that if she played 22. *K × R*, I would play *Q– R8 ch*; 23. *K– B2*, *R– B1 ch*; and 24. *N– B3*, *R × N mate.*

17. ANNE SUNNUCKS: MY FAVOURITE GAME (1960)

The game I've chosen is not a particularly good game; but it's one I enjoyed playing, and has a useful moral to it – but I'll come to that later. My opponent was L. J. Mills of Buckinghamshire, and the game was played in this year's Stevenson Memorial Tournament at Bognor.

The Stevenson Memorial has always been one of my favourite tournaments. There's nothing at stake, so I can forget my score and really get down to enjoying the chess, playing unsound openings and taking risks that would not be justified in a championship.

A slightly dubious opening, but one with which I have had a certain amount of success, is the Morra gambit, and this is what I played against Mills.

1. P–K4, P–QB4; *2.* P–Q4, P×P; *3.* P–QB3, P×P; White offers a pawn in exchange for rapid development. Black can safely decline by *P–Q6* or *N–KB3* or *P–Q4*, or alternatively he can take the pawn, hope to survive any attack which White is able to build up, and come out with a won end-game. Mills took the pawn. without any hesitation, announcing that the gambit was unsound.

From that moment on I was determined to win the game. We continued: *4.* N×P, P–Q3; *5.* B–QB4, N–QB3; *6.* N–B3, P–K3.

If Black plays *N–KB3* here, instead of *P–K3*, White gets a very strong attack by *P–K5*. If Black replies *N×P*, White wins a piece by *N×N* (Black can't recapture by *P×N* because *B×P ch* wins the queen). In reply to *P–K5* Black must play *P×P*; and after *Q×Q*, *N×Q*, *N–QN5*, Black is hard put to it to find a defence. This is just a sideline to show how accurately Black must play if he accepts the gambit.

7. O–O, KN–K2. I have not actually seen this move before; but the idea is obviously to follow it up by *N–N3*, reinforcing Black's K4 and preventing White from playing *P–K5* later in the game. There followed: *8.* B–B4, N–N3; *9.* B–KN3, B–K2; *10.* Q–K2, P–QR3; to prevent *N–QN5* followed by *N×QP* –

only a temporary sacrifice, as White wins back the piece by *R– Q1*. *11.* KR – Q1, Q – B2. This was probably Black's first mistake. *P– K4* looks safer, followed by *O– O*. *12.* QR – QB1, O – O; *13.* B – N3, R – Q1.

And now the game begins to liven up. *14.* N – Q5, P × N!; *15.* P × P, B – Q2; *16.* P × N, P × P; *17.* N – Q4, P – QB4, probably the losing move. *18.* Q – B3 (see Diagram 65).

L. J. Mills

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Miss Sunnucks

If Black now defends his king's bishop's pawn by *R– KB1*, White can play *B × P ch* and there follows *K– R1*, *Q– Q5*. White has regained the pawn with the better game. Mills actually played for his eighteenth move *18.* .... B – KB3. I replied *19.* Q – Q5, with the double threat of *Q × BP ch* and *B × P*. The only move now for Black is *B– K1* allowing me to regain the pawn by *N– B5*. Mills tried *19.* .... B × N. There followed *20.* Q × BP ch, K – R1; *21.* R × B. Now Black had one of those blind spots that even the best players occasionally suffer from. He played *21.* .... R – KB1, allowing *Q × N*. The pawn cannot of course take the queen because of *R– R4 mate*. After *22.* Q × N, Black played *22.* .... P × R; *23.* R × Q, P × Q; *24.* R × B, QR – QB1; *25.* P – KB3, R – B8 ch; *26.* K – B2, R – K1; *27.* R × QP, resigns.

Well the moral of that game is: never underestimate a gambit, and never tell your opponent his opening is unsound – psychologically it tends to make him (or her) fighting mad.

18. R. G. WADE: MY FAVOURITE GAME (1960)

In trying to settle for one particular game which could be described as a favourite, I have been handicapped by the various moods that accompanied particular games. To some extent, one seeks to recapture the mood with which the favourite game is played, and to relive it. I have selected a carefree game, played in 1950, from a match with Lothar Schmid, West Germany's number two player, who was recently made an international grandmaster.

A game of chess is primarily an attempt to impose one's personality upon one's opponent, and to crush him however strongly he may play. I have for a long time regarded a serious game of chess as something akin to a race, particularly a long-distance race. The runner who is best equipped, physically and mentally, subtly varies the pace, putting on the pressure and then relaxing it, putting it on again, until suddenly the weaker finds he has no fight left. Many players, especially in clock games, tend to build up the tension to one great burst of intensive lightning thinking just before the time control.

What happens to the player who has this typical routine drastically interfered with? I remember playing the German master Sämisch in a tournament in Germany in 1949. After twenty-two moves he had used up so much time that he had only two minutes left for his next eighteen – which he was capable of in his tensed-up state, amid the excitement of craning spectators. I viewed the difficult position (and the spectators) sourly; but I noted that I had an hour and a half for my own moves. My reaction? I ordered tea, waited till it came (while my clock ticked), slowly stirred it and drank it, and slowly pondered; and did not move for an hour. The frustrated spectators had long before moved on to more exciting games. My opponent could not stay at the pitch of intensity to which he had raised himself an hour before; his thinking slowed and wandered, and he became visibly relaxed. After I had moved, he actually only made a couple of moves before overstepping the time, and thus losing. I had learnt a valuable lesson.

Ten years ago I had a reputation for intensive application to my

games for short periods, but for easily broken concentration. The Germans summed me up as winning either in twenty moves or in seventy, but not in between. There is a grain of truth in this, and I shudder to see some of my lapses of concentration.

This match with Lothar Schmid was of ten games, and ended in a draw. But none of the games was drawn. The first eight games were won with the White pieces; and I won three games in about twenty moves.

The game chosen is one that I won – I can't imagine one of my favourite games being a loss, and I never show my losses willingly. It is the sixth game; and I am White.

The opening is the well-known Ruy López. *1.* P–K4, P–K4; *2.* N–KB3, N–QB3; *3.* B–N5, P–QR3; *4.* B–R4, P–Q3. This is the Steinitz Defence Deferred: *5.* P–B3. White intends to play *P–Q4* in such a way that after exchanges he will remain with a pawn centre that will effectively deprive the Black minor pieces of central operating squares. *5.* .... B–Q2; *6.* P–Q4, KN–K2. This is an unusual plan of campaign. Black wants to develop this N at KN3, and maintain a pawn on K4 – conceding White no advantage in space. This move, however, leaves Black's KB2 as a weakness, which I shall feel free to try to exploit – because Black's last move puts no pressure on the White position.

I therefore played: *7.* B–N3, threatening to follow up with *N–KN5*, winning at least a pawn.

Black's best way of coping with this was: *7.* .... P–KR3.

So I have not wasted any tempi in moving my bishop for the third time, unless Black's last move can be used to help his development. I now considered whether Black was threatening *P–KN4* followed by *N–N3* and *B–KN2*. Besides, Black has his original plan of *N–N3* followed by *B–K2*, with two possibilities – one to play *B–B3* and *N–R5*, making it difficult for White to maintain his centre pawns; and the other to go *B–N4* and eventually *N–KB5*.

I adopted a plan that cut across these Black possibilities. *8.* N–R4.

On the positive side, I now had a chance to bring my queen to bear on Black's KB2, and also to play *P–KB4* to bring my KR into play. *8.* .... N–B1.

A better plan is to play 8. .... *N–R4*, driving my White

bishop off its attacking diagonal. *9.* P – N3, Q – B3, putting my queen's pawn under fire and thus trying to prove that my placing of the knight on the edge of the board was unjustified. As my opponent took only a short time on this last move, I was not assailed by any doubts about my policy, but unconcernedly sailed into the attack with: *10.* P – KB4.

If my opponent had taken half an hour or more over his last move, I might have begun to question the correctness of my play, and to hedge! *10.* . . . . P × QP.

If the pawn had taken the other way, I had intended to obtain a King's Gambit type of position by castling; and if Black could have been tempted into following that up with *P – KN4*, I would have sacrificed a piece by *QB × P. 11.* O – O.

Now I am threatening *P – K5*, and trying to coax Black into opening up the KB file for my rook. *11.* . . . . P × P.

Probably hoping that I would recapture and allow Black to exchange queens – thus escaping difficulties, a pawn up – by *Q – Q5 ch. 12.* P – K5.

A nice move to be forced to make!

Black retreated the queen, as opening up my KB file or, worse, capturing twice on K4 allowing trouble along the K file cannot be tolerated. *12.* . . . . Q – K2; *13.* N × P threatening *N – Q5*, which Black stopped with *13.* . . . . N – N3 (see Diagram 66).

Schmid

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Wade (to move)

Again I might have been a completely different player if somewhere during the last few moves my opponent had given me time to relax and to have doubts. Fortunately he did not, and I never

lost my initial impetus and optimism – and only considered aggressive lines of play. Now I found my problem to be keeping Black's king exposed to attack in the centre. It is vital to stop that king from castling on the queen's side, as then it would be more sheltered than the White king, and the Black central position solid. *14.* P–K6, P×P; *15.* N–N6, Q–B3; *16.* N×R, P–N3.

With the last of my ebbing intensity and energy, I perceived that my opponent (by castling on the queen's side, and having strong central pawns) might have compensation for the slight material loss; especially as my king's position is pretty open. I therefore still bored in at the Black king's position with *17.* P–B5.

If Schmid captured my knight, I could play *P×P*, forcing the B back to B1 and still leaving his king as a target.

If he had played 17. *KP×P* I would probably have continued *B–B7 ch* followed by *B×NP* and *B×BP*, leaving the Black king inharmoniously placed.

Schmid chose *17.* .... NP×P. White went *18.* Q–R5 ch, K–Q1; and now I could set about salvaging my N by *19.* N–N6, as the pinning of this knight by Black's *B–K1* could be foiled if I exploited the unprotected position of the Black queen (on the same diagonal as the king) by *Q–R4.*

Therefore Schmid played *19.* .... B–N2; *20.* B×RP, Q–Q5 ch; *21.* R–B2 whereupon Lothar had a stocktaking, decided that two pawns were not sufficient compensation for a missing rook and resigned just in time.

As a postscript may I say that I do sometimes win games between moves 20 and 70.

EPILOGUE

IT is an old joke that of all chess problems, the hardest to solve is the opening position. An editor's predicament is the opposite of this: an Introduction is easy to write, but an Epilogue is not. On the other hand, I have known few middle games as maddeningly difficult as my task of selection has been in compiling this anthology. As always, the acutest problem was what to leave out: a great deal gets broadcast in six years, and a reasonable selection from it could easily have been three or four times the present size.

On the other hand, it is possible to have too much of a good thing. 'This book', a small girl primly wrote of a disappointing Christmas present, 'told me more about penguins than I wanted to know.' Let us hope that readers of this Treasury have not been left with that kind of indigestion! – though, again, the contents could easily have been made either lighter or heavier in tone: it was hard not to include more both of the ebullient Mr Rhoden and of the exhaustive Mr Lipton (to take only two examples). Thank Heaven, chess is not always as serious as the textbooks and the tournaments often make it seem. In all my life, I have won only two individual prizes (as distinct from team prizes) for chess; and it gives me great satisfaction that both were awarded for games of some eccentricity: one of them was a First Prize in a 'Games-We-Would-Rather-Forget' competition; the other was for an imaginative but precarious and wildly lucky exploitation of an unsound gambit, invented by myself.

If an editor cannot include his own work, what has the world come to? I would gladly end this book on a note of farce, by giving one or other of my 'prize' games, but annotating them would be an embarrassment. So here, instead, is a relatively serious game of which I am not entirely ashamed.

GIUOCO PIANO

WHITE:	BLACK:
X.Y.	TILLER
1. P – K4	P – K4
2. N – KB3	N – QB3

3. B – B4	B – B4
4. P – B3	Q – B3

Not as risky as it looks, unless White attacks at once – which he does not!

5. O – O	KN – K2
6. P – QN4	B – N3
7. P – Q3	P – KR3
8. P – KR3	P – Q3
9. P – QR4	P – QR4
10. P – N5	N – Q1
11. N – R2?	

He will never be able to play *P – KB4*, and meanwhile his Q side is undeveloped.

11.	Q – N3
12. Q – B3	O – O
13. B – N2?	

Not as good as *B – R3* or even *B – K3*, offering to exchange, with freeing of his KB file. The bishop is now useless to him.

13.	B – K3
14. N – Q2	P – KB4

Setting a little trap.

15. B × B ch	N × B
16. P × P	R × P
17. Q × P ??	

White falls for it – and the 'poisoned pawn' in this instance is fatal (see Diagram 67).

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17.	QR – KB1
18. P – Q4	

To prevent $R \times P$; but White's next few moves are virtually forced – and result in the total imprisonment of his queen.

18. .... N – B5
19. K – R1

He cannot afford 19. .... *N × P ch*; 20. *K – R1*, *N × P ch*, etc.

19. .... P – Q4

Trapping the queen, and threatening mate on the move.

20. P – N3

Dismal, but there is nothing much better (20. *P – N4*, *R – R4!*, etc. Or 20. *R – KN1*, *N – K7*).

20. .... *N – K7*

Stronger than *N × P*. Now *R × P* is again menacing, followed by *N × NP ch*, etc.

21. N – N4 R – R4
22. K – N2 Q – Q6

Threatening not only the knight, but also *R × BP* followed by *Q × NP* etc.

23. N – K3 P × P

Stronger than *Q × N* (*Q7*) immediately, which gains a piece but breaks up the attack.

24. QR – Q1

Perhaps *P × P* would have been the lesser evil; but White's dilemma is now acute.

24. .... P × N

And White resigns. The Black KB, hitherto little more than one of the White queen's gaolers, has now a half-open diagonal; Black is a piece down; and mate, or crippling loss of material, cannot be staved off much longer (e.g. 25. *P × P*, *R × R*; *26. K × R* – because if *R × R*, *Q × N – R – B4 ch;* 27. *K – N2*, *Q × KP*, etc. If 27. *K – K1*, *N × NP*, etc. Or: 25. *N – B3*, *Q – K5*; 26. *P × P*, *KR – B4*, etc.).

Seldom have I seen – in my own games – more *schadenfreudig* a sight than that frustrated queen!

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